N
530
A46
1900
NMAA

Nickerson
COLLECTION

The Art Institute
of Chicago

SECOND FLOOR

N
530
A 46
1900
NMAA

Collection of
Mr. & Mrs. Samuel M. Nickerson

Presented to
***The* ART INSTITUTE
of Chicago**

February, 1900

Rooms 41 and 42

METCALF
ENGRAVERS & PRINTERS
CHICAGO

ARTISTS REPRESENTED

OILS

Achenbach, Oswald, 1.

Beard, William H., 2.

Bierstadt, Albert, 3.

Bonheur, Mlle. Rosa, 4.

Bouguereau, Wm. A., 5.

Bradford, Wm., 6.

Bridgman, F. A., 7.

Cabanel, A., 8.

Cazin, J. C., 9.

Ceramano, 10.

Church, F. E., 11.

Clays, P. J., 12.

Cole, Thomas, 13.

Colman, Samuel, 14.

Coomans, Joseph, 15.

Corot, J. B. C., 16.

Coture, Thomas, 17.

Daubigny, C. F., 18.

Davis, Chas. H., 19.

De Haas, M. F. H., 20.

Delacroix, Eugène, 21, 22.

De Neuville, A., 23.

Diaz, N., 24.

Dupré, Jules, 25.

Ernst, R., 26.

Escossura, Leon Y., 27.

Frère, Th., 28.

Fromentin, E., 29.

Gaisser, Prof. Max, 30.

Gérôme, J. L., 31.

Gifford, S. R., 32.

Grützner, E., 33.

Hart, James M., 34.

Henner, J. J., 35.

Inness, George, 36.

Jacquet, Jean G., 37.

Jettel, Eugène, 38.

Klombeck-Verbeekhoven,
39.

Koek-Koek, B. C., 40.

Lamorinière, F., 41.

Max, Gabriel, 42.

Merle, Hugues, 43.

Mettling, Louis, 44.

Michel, Georges, 45.

Mücke, Carl, 46.

Pasini, A., 47.

Ribot, A. F., 48.

Richards, Wm. T., 49.

Rico, Martin, 50.

Rousseau, Th., 51.

Schreyer, Ad., 52.

Spring, A., 53.

Tadema, L. Alma, 54.

Van Marcke, E., 55.

Vedder, Elihu, 56.

Verschuur, W., 57.

Veyrasset, Jules J., 58.

Vibert, J. G., 59.

Webb, C. M., 60.

Weeks, E. L., 61.

Wyant, A. H., 62.

CATALOGUE

OILS

I

ACHENBACH, Oswald Düsseldorf

Pupil of his brother.
Medals, 1859-61-63.
Legion of Honor, 1863.

“Scene on the Campagna”

2

BEARD, William H., dec'd New York

Elected Member National Academy, 1862.

“Bear’s Temperance Question”

3

BIERSTADT, Albert New York

Member National Academy, 1860.
Afterwards Chevalier Legion of Honor.
Sent to Europe on a Government Commission to make studies
for a painting of the Discovery of the North River
by Hendrick Hudson.

“San Rafael, Cal.”

4

BONHEUR, Mlle. Rosa, dec'd Paris

Pupil of her Father.
Medals, 1845-48-55, E. U. 1867, E. U.
Legion of Honor, 1865.
During the Franco-German War her studio and residence
were respected by special order of the
Crown Prince of Prussia.

“Cow and Dog”

5

BOUGUEREAU, Wm. A. Paris

Pupil of Picot.
Legion of Honor, 1859.
Officer Legion of Honor, 1876.
Prize of Rome, 1850.

“Girl of Grenada”

6

BRADFORD, Wm., dec'd New York

“Arctic Whaler Homeward Bound”

7

BRIDGMAN, F. A. Paris

Pupil of J. L. Gérôme.
Legion of Honor, 1878.
Member of National Academy, 1874.

“Awaiting His Master”

8

CABANEL, A., dec'd Paris

Pupil of Picot.
Prize of Rome, 1845.
Born, 1823; died, 1888.

“Ideal Head”

9

CAZIN, J. C. Paris

Pupil of Lecoq de Boisbaudran.
Medals, 1876-77-80.
Legion of Honor, 1882.
Ranks among the leading Landscape Painters of France.

“The Isolated Haystack”

10

CERAMANO Paris

Pupil of Chas. E. Jacque.
Exhibited Paris Salon, 1873.

“Edge of the Woods and Sheep”

II

CHURCH, F. E., dec'd New York

Member of the National Academy.
Medals at Paris (E. U.), 1867.

“Sunset—West Rock, New Haven”

12

CLAYS, P. J., dec'd Brussels

Medal (E. U.), 1867.
Legion of Honor, 1875.

“River Scheld near Antwerp.”

13

COLE, Thomas, dec'd New York

Born, 1801; died, 1848.

“Landscape”

14

COLMAN, Samuel New York

“Landscape”

15

COOMANS, Joseph, dec'd Paris

Pupil of de Keyser.
Medals at The Hague and Metz.
Born, 1816; died, 1889.

“Pompeiiian Lady”

16

COROT, J. B. C., dec'd Paris

Pupil of V. Bertin.
Medals, 1838-48-55-67, E. U.
Legion of Honor, 1846.
Born, 1796; died, 1875.

“The Sentinels”

17

COTURE, Thomas, dec'd Paris

Pupil of Gros.
Medals, 1844-47-55.
Legion of Honor, 1848.
Born, 1815; died, 1878.

“A Young Girl”

18

DAUBIGNY, C. F., dec'd Paris

Pupil of P. Delaroche.
Medals, 1848-53-55-57-59-67.
Legion of Honor, 1859.
Born, 1817; died, 1878.

“Landscape on the Marne”

19

DAVIS, Chas. H. New York

“Twilight”

20

De HAAS, M. F. H. New York

Pupil of Louis Meyer of The Hague.
Appointed Artist to the Dutch Navy, 1857.
Member National Academy, 1867.

“Marine and Moonlight”

21

DELACROIX, Eugène, dec'd Paris

Pupil of Guérin.
Medals, 1824-48.
Medal of Honor (E. U.), 1855.
Legion of Honor, 1831.
Born, 1798; died, 1863.

“Chessplayers of Jerusalem”

22

DELACROIX, Eugène, dec'd Paris

Pupil of Guérin.
Medals, 1824-48.
Medal of Honor (E. U.), 1855.
Legion of Honor, 1831.
Born, 1798; died, 1863.

“Cleopatra”

23

De NEUVILLE, A., dec'd Paris

Pupil of Picot.
Medals, 1859-61.
Legion of Honor, 1873.
Born, 1836; died 1885.

“The Outpost”

24

DIAZ, N., dec'd Paris

Medals, 1844-46-48.
Legion of Honor, 1851.
Born, 1807; died. 1876.

“Maternal Love”

25

DUPRÉ, Jules, dec'd Paris

Medals, 1833 (E. U.), 1867
Legion of Honor, 1849.
Officer of the Legion of Honor, 1870.
Born, 1812; died, 1889.

“Evening at Isle Adam”

26

ERNST, R. Paris

“Interior of Mosque”

27

ESCOSSURA, Leon Y. Paris

Pupil of Gérôme.
Commander Order Isabella the Catholic.
Chevalier Order Charles III of Spain and the Order of Christ.

“Before the Departure”

28

FRÈRE, Th., dec'd Paris

Pupil of Cogniet and Roqueplan.
Medals, 1848-65.
Born, 1815; died, 1888.

“Sunset on the Nile”

29

FROMENTIN, E., dec'd Paris

Pupil of Cabat.
Medals, 1849-57-59 (E. U.), 1867.
Legion of Honor, 1859.
Born, 1820; died, 1876.

“On the Nile near Philea”

30

GAISSER, Prof. Max Munich

Pupil of Löffz and A. Wagner.

“In Doubt”

31

GÉRÔME, J. L. Paris

Pupil of Delaroche.
Medals, 1847-48 (E. U.), 1855.
Legion of Honor, 1855.

“Albanian Girl”

32

GIFFORD, S. R., dec'd New York

Member National Academy, 1854.
Born, 1823; died, 1880.

“Sunset on the Lake”

33

GRÜTZNER, E. Munich

“A Puzzled Priest”

34

HART, James M., dec'd New York

Member National Academy.

“Oaks in Autumn”

35

HENNER, J. J. Paris

Pupil of Drolling.
Prize of Rome, 1858.
Medals, 1863-65-66-78, E. U.
Legion of Honor, 1873.

“A Brunette”

36

INNESS, George, dec'd New York

Member of the National Academy, 1868.
One of the best Landscape Painters in America.

“Landscape—Sunset”

37

JACQUET, Jean G. Paris

Pupil of Bouguereau.
Medal, 1868, at age of 20 years.
Legion of Honor, 1879.

“Head”

38

JETTEL, Eugène Paris

Pupil of the Vienna Academy and Th. Rousseau.
Chevalier of the Legion of Honor.

“A Grey Day in Holland”

39

KLOMBECK Amsterdam

Pupil of Koek-Koek.

VERBECKHOVEN, E. J., dec'd . . . Amsterdam

Son and pupil of Sculptor Barthelemi Verbeekhoven.
Born, 1799; died, 1881.

“Landscape and Cattle”

40

KOEK-KOEK, B. C., dec'd Amsterdam

Legion of Honor, 1840.
Gold Medal, Amsterdam, 1840.
Gold Medal, Paris, 1840-43.
Born, 1803; died, 1862.

“Scene on the Rhine”

41

LAMORINIÈRE, F., dec'd Brussels

“View near Antwerp”

42

MAX, Gabriel Munich

Pupil of Piloty.
Medals, Vienna, 1873.
Medals, Berlin, 1874.
Medals, Munich, 1876.

“Inspiration”

43

MERLE, Hugues, dec'd Paris

Pupil of Cogniet.
Medals, 1861-63.
Legion of Honor, 1866.
Born, 1822; died, 1881.

“Vintage Time”

44

METTLING, Louis Paris

Pupil of Lyons Fine Art School and of Cabanel.

“A Song and a Bottle”

45

MICHEL, Georges, dec'd Paris

Pupil of Leduc.
Born, 1765; died, 1843.

“The Old Castle”

46

MÜCKE, Carl Düsseldorf

Pupil of Schadow.

“The Betrothal”

47

PASINI, A. Paris

Pupil of Cicéri.
Medals, 1859-63-64.
Legion of Honor, 1868.

“The Messenger”

48

RIBOT, A. F., dec'd Paris

Pupil of Glaize.
Medals, 1864-65-78.
Legion of Honor, 1878.

“The Music Lesson”

49

RICHARDS, Wm. T. Philadelphia

Pupil of Paul Weber.
Member National Academy, 1876.

“The August Moon”

50

RICO, Martin Paris

Medal, 1878.
Legion of Honor, 1878.

“Canal in Venice”

51

ROUSSEAU, Th., dec'd Paris

Pupil of Lethiere.
Medals, 1834-49-55.
Legion of Honor, 1852.
One of the Eight Grand Medals of Honor (E. U.), 1867.
Born, 1812; died, 1867.

“An Autumn Day”

52

SCHREYER, Ad. Paris

Medals, 1864-65 (E. U.), 1867.
Vienna Exposition, 1873.
Medal, Brussels, 1863.

“The Arab Scouts”

53

SPRING, A. Munich

“Not Convinced”

54

TADEMA, L. Alma London

Medals, Paris, 1864-67-78.
Legion of Honor, 1873.
Member Royal Academy, London.

“Peek-a-Boo”

55

VAN MARCKE, E., dec'd Paris

Pupil of Troyon.
Medals, 1867-69-70.
Legion of Honor, 1872.
First-class Medal (E. U.), 1878.
Born, 1827; died, 1891.

“A Golden Autumn Day”

56

VEDDER, Elihu Rome

Pupil of Matteson.

“Storm in Umbria”

57

VERSCHUUR, W., dec'd Amsterdam

Pupil of Van Os and C. Steffelaer.
Born, 1812; died, 1874.

“Normandy Horses Crossing the Meure
at Dinant”

58

VEYRASSET, Jules J. Paris

Medals, 1872-78-89.
Legion of Honor, 1878.

“Noonday Rest”

59

VIBERT, J. G. Paris

Pupil of Barrias.
Medals, 1864-67-68.
Legion of Honor, 1870.

“Palm Sunday”

60

WEBB, C. M. Düsseldorf
"The Poachers"

61

WEEKS, E. L. Paris
Medals, 1884-89.
Universal Exposition, 1889.
"Mussulman's Tomb, Ahmedabad"

62

WYANT, A. H., dec'd New York
Pupil of Han Gude.
Elected National Academy, 1869.
Born, 1836.
"Edge of the Woods"

ARTISTS REPRESENTED

WATER COLORS

Apol, Louis, 1.

Artz, Adolph, 2.

Blommers, B. J., 3.

Flés, E., 4.

Gabriel, P. J. C., 5.

Jacque, Chas. E., 6.

L'Hermitte, L., 7.

Maris, W., 8.

Meulen, Ter., 9.

Neuhuys, J., 10.

Persian, 18, 19.

Poggenbeck, G., 11.

Rip, W. C., 12.

Roelofs, W., 13.

Simone, S., 14.

Troyon, C., 15.

Vrolyk, Jan., 16.

Weissenbruch, J. H., 17.

WATER COLORS

I

APOL, Louis The Hague
"Twilight"

2

ARTZ, Adolph, dec'd The Hague
Pupil of Mollinger and Israels.
Died, 1890.
"Waiting"

3

BLOMMERS, B. J. The Hague
"Sewing"—Interior.

4

FLÉS, E. Holland
"Winter Evening, Holland"

5

GABRIEL, P. J. C. Scheveningen
"A Holland Wind Mill"

6

JACQUE, Chas. E., dec'd Paris
Spent seven years in the army of France, then worked in
England as an engraver on wood.
Medals, 1861-63-64-67.
Legion of Honor, 1867.
"Shepherdess and Sheep"

7

L'HERMITTE, L. Paris
"Interior in Normandy"

8

MARIS, W. London
"Holland Farm"

9

MEULEN, Ter. The Hague
Pupil of Israels and Mauve.
"Sheep"

10

NEUHUYS, J. The Hague
"A Holland Landscape with Wind Mills"

11

POGGENBECK, G. Amsterdam
"Cows on the Highway"

12

RIP, W. C. Holland
"Ducks and Water"

13

ROELOFS, W. The Hague
Pupil of H. Van de Sande-Bakhuysen.
Order of the Oaken Crown, 1860.
"In Pasture"

14

SIMONE, S. Rome
"Interior of Mosque"

15

TROYON, C., dec'd Paris

Pupil of Riocreux.
Medals, 1838-40-46-48-55.
Legion of Honor, 1849.
Born, 1810; died, 1865.

“Landscape and Cattle”

16

VROLYK, Jan. The Hague

“Landscape near Utrecht”

17

WEISSENBRUCH, J. H. The Hague

“At Home”

18

Persian Water Color—Landscape

19

Illuminated Picture—The Harem of Imâm
Resa of Nashad Khorasan, Persia

ARTISTS REPRESENTED

ETCHINGS

Bellows, A. F., 1.
Chauvel, U., 2.
Courtry, Ch., 3.
Haig, A. H., 4, 5, 6, 7.
Lander, Benj., 8.
Low, David, 9.
Manfeld, 10.
Millet, J. F., 11.

ENGRAVINGS

Bartolozzi, 12, 13, 14, 15.
Desnoyers, Aug., 16.
Gilbert, Achille, 17.
Longhi, G., 18.
Morghen, R., 19.
Müeller, 20.
Nanteuil, 21.
Nattier, I. M., 22, 23.
Stacpole, 24.
Wille, J. G., 25.

ETCHINGS AND ENGRAVINGS

I

BELLOWS, A. F.

“The Inlet”

Etching—artist proof.

2

CHAUVEL, U.

(After B. W. Leader)

“Evening Shadows”

Etching—artist proof.

3

COURTRY, Ch.

(After Troyon)

“Cattle Going Home”

Etching—artist proof.

4

HAIG, A. H.

“Westminster”

Etching—artist proof.

5

“North Porch of Chartres Cathedral”

Etching—artist proof.

6

“Aisles of Chartres Cathedral”

Etching—artist proof.

7

“Street and view of Chartres Cathedral”

Etching—artist proof.

8

LANDER, Benj.

“Sabina’s Stream”

Etching—artist proof.

9

LOW, David

“Venice by Night”

Etching.

10

MANFELD

“Albertsburg”

Etching—Remarque proof.

11

MILLET, J. F., dec’d

“Mouthful”

Etching—Remarque proof.

12

BARTOLOZZI

“Queen Elizabeth striking Essex”

Engraving.

13

“Dowager Queen of Edward IV parting
with the little Duke of York, who was con-
veyed to the Tower by order of his uncle,
Richard III”

Engraving.

14

“Marie Stuart refusing the Crown”

Engraving.

15

“Vortigern and Rowena”

“At a feast given in Kent to Vortigern the Briton, by

Hengist the Saxon, Rowena, the latter's daughter, so fascinated Vortigern by her grace in presenting a goblet of wine that he asked her in marriage. Once his wife, her influence brought great numbers of Saxons to England, their descent taking place in 440. A. D., and being known as the Saxon and Danish invasion of England."

Engraving.

16

DESNOYERS, Aug.

(After F. Gerard)

"Belisaire"

Engraving.

17

GILBERT, Achille

(After Jacque)

"The Sheepfold"

Engraving.

18

LONGHI, G.

"Galathea"

Engraving.

19

MORGHEN, R.

(After Raphael)

"Aurora"

Engraving—original impression.

20

MÜELLER

(After Raphael)

"Sistine Madonna"

Engraving.

21

NANTEUIL, 1661

"Michael le Masle—Prior de Roches"

Engraving.

27

22

NATTIER, I. M.

(After Van Dyck)

“Portrait of Rubens”

Engraving.

23

“Marriage of the Queen” (After Rubens)

Engraving.

“Marriage by proxy of Marie de Medici to Henry IV of France, the Queen's uncle taking the place of the King.”

24

STACPOLE

(After B. Civièrè)

“Persepolis”

Engraving.

25

WILLE, J. G.

(After Battoni)

“Death of Mark Anthony”

Engraving—before letters.

**Data and descriptions of Japanese Prints,
Kakémonos, etc., furnished by
Professor Cho-yo**

JAPANESE PRINTS

I

EISHI, (Hosoda)

A poly-chromo-xylograph (Japanese print). picturing a beauty, Takashima (High Island), looking at herself in two hand-mirrors. One of the series of Bijin Ka-gan Shu. Signed. Date, about 1795.

2

EISHI, (Hosoda)

A poly-chromo-xylograph (Japanese print). A view of pleasure boats on the Smidagawa river with the Mukojima bank in the background.

Signed. Date, about 1790.

See No. 25.

3

HARUNOBO, (Suzki)

A poly-chromo-xylograph (Japanese print). A Japanese beauty is represented standing on the edge of an overhanging cliff and throwing red lacquer wine-cups into the air. A rare example of the artist's work.

Unsigned. Date, about 1766.

4

HARUNOBO, (Suzki)

A poly-chromo-xylograph (Japanese print). Two Iseya beauties chatting and watching fire-works sticks on a board in the water.

Signed. Date, 1765.

5

*HIROSHIGE

A poly-chromo-xylograph (Japanese print). One of the famous Eight Scenes of the suburbs of Yedo (Tokyo)—an autumnal moonlight night on the Tama-gawa, with inscribed ode.

Signed. Date, 1830.

See Nos. 6, 7 and 8.

6

HIROSHIGE

A poly-chromo-xylograph (Japanese print). A king-fisher is seen perched on the stump of a tree and looking for fish in the water. An inscribed ode says "A King-fisher pluming himself and looking in a mirror of water."

Signed, with a Ichi-ryu-sai mark. Date, 1825.

See Nos. 5, 7 and 8.

7

HIROSHIGE

A poly-chromo-xylograph (Japanese print). A king-fisher flying over reeds and water-lilies, with an inscribed ode.

Signed. Date, about 1825.

See Nos. 5, 6 and 8.

8

HIROSHIGE

A chromo-xylograph (Japanese print). One of the famous Eight Scenes in the Province of Omi—twilight at Seta, showing the long bridge and many sailing boats.

Signed.

See Nos. 5, 6 and 7.

9

HIROSHIGE

A poly-chromo-xylograph (Japanese print). One of the 100 celebrated scenes of all Provinces—a large, spreading pine of Naniwaya at Sakai, in the Province of Senshu.

Signed. Date, about 1845.

See Nos. 5 and 10.

*Hiroshige—known also as Ichi-ryu-sai (Independent Studio) lived between 1797-1858, and was a pupil of Utagawa Toyohiro. No picturesque places escaped his brush, and he was unquestionably one of the greatest and most original of landscape designers.

IO

HIROSHIGE

A poly-chromo-xylograph (Japanese print). One of the 100 celebrated scenes of all Provinces—the grounds of the temple Naruta-san in the Province of Shi-mo'osa, showing the refreshment houses, etc.

Signed. Date, about 1845.

See Nos. 5 and 9.

II

HOKUSAI

A Japanese water color, representing a Literatus reading a roll. The brush strokes are strongly characteristic of the artist.

Signed.

See No. 24.

I2

*HOKUSAI, (Tamekaz)

A poly-chromo-xylograph (Japanese print), representing Touraki, a Japanese ode composer and two attendants standing on a bridge over rapids.

Signature, approval mark and publisher's stamp.

I3

HOKUSAI, (Tamekaz)

A poly-chromo-xylograph (Japanese print). The Youths' Excursion—Shonen Ko, two Chinese figures on horseback and one fishing.

Signature, approval mark and publisher's stamp.

I4

HOKUSAI, (Tamekaz)

A poly-chromo-xylograph (Japanese print), representing Li T'ai Po'k, the great Chinese poet looking at a waterfall.

Signature and publisher's stamp.

*12-19 are Japanese prints by Hokusai, forming a portion of the series Shika-Shashin-Kagami (representations of Chinese poems and Japanese odes). Signed Zen (Saki-no), Hokusai I-its (Tamekaz), hits (brushed by Tamekaz, "The Former Hokusai").

15

HOKUSAI, (Tamekaz)

A poly-chromo-xylograph (Japanese print). Sei Shonagon, illustrating a Japanese and Chinese anecdote of an early morning attack.

Signature and approval mark.

16

HOKUSAI, (Tamekaz)

A poly-chromo-xylograph (Japanese print). An old man crossing a bridge on a moon-light night.

Signature, approval mark and publisher's stamp.

17

HOKUSAI, (Tamekaz)

A poly-chromo-xylograph (Japanese print), representing Abé-no-Nakamaro, the Imperial Japanese ambassador to China and his attendants viewing the landscape.

Signature, approval mark and publisher's stamp.

18

HOKUSAI, (Tamekaz)

A poly-chromo-xylograph (Japanese print). A winter scene, with Chinese horseman and attendant,

Signature and publisher's stamp.

19

HOKUSAI, (Tamekaz)

A poly-chromo-xylograph (Japanese print), representing Yu Daijin, a high Imperial court official, and attendants kneeling upon the beach.

Signature, approval mark and publisher's stamp.

20

HOKUSAI

A set of eight poly-chromo-xylographs (Japanese prints). Landscapes after the old Dutch method of engraving. (1) Twilight at Seta; (2) Castle at Awaz; (3) Autumn Moon

over Ishiyama Mountain; (4) Snow at dusk at Hira; (5) Wild Geese flying down upon Katata; (6) Rainy Night at Karasaki; (7) Ringing the Mii (temple) Bell in Evening; (8) Boats Returning Home at Yabasé.

Unsigned, but with Hokusai Sensei zu (pictured by Prof. Hokusai), inscribed on the rare old cover.

21

HOKUSAI, (Tamekaz)

A poly-chromo-xylograph (Japanese print). Pair of cranes alighting on a partially snow-covered pine-tree trunk. A very rare, exquisitely treated and wonderfully preserved print.

Signature, approval mark and publisher's stamp.

22

HOKUSAI, (Gakyo)

A poly-chromo-xylograph (Japanese print), representing a country scene, with merry-makers, country boys, etc. A very fine cut, showing wonderful workmanship.

Signed.

23

HOKUSAI, (Sori-ga)

A poly-chromo-xylograph (Japanese print). Two Japanese beauties stretching and drying a piece of cloth by the water's edge. Fine composition and a superb specimen.

Signed, Sori-ga.

24

*HOKUI, (Rekisentei)

A Japanese water-color, representing a vendor of tea-whisks. It displays a softness of drawing and outline, and yet depicts strongly the movements of the vendor,

Signed. 1851.

See No. 11.

*Hokui was a pupil and close imitator of Hokusai, his works often being mistaken for those of the master. On a careful examination however, Hokui's productions may be told by their inferiority in point of originality and vigor, though this one is unusually interesting and important on account of the free hand strokes.

25

*KIYONAGA, (Torii)

A poly-chromo-xylograph (Japanese print), depicting a festival scene in a palace, with a group of musicians.

Signed. Date, about 1770.

26

KUNIYOSHI, (Utagawa)

A poly-chromo-xylograph (Japanese print). One of the series of thirty-six views of Fuji-san from Tokyo. A scene under the Shin-Ohashi (new long bridge).

Signed. Date, about 1840.

27

SHARAK

A chromo-xylograph (Japanese print). Portrait of an actor in a wadded coat.

Signed Toshu-sai Sharak. Date, about 1797.

28

SHUNCHO, (Katsukawa)

A poly-chromo-xylograph (Japanese print), representing cherry-blossom time at Neno Edo (Tokyo). The temple buildings and forest form the background, with four ladies in the foreground. A very good specimen.

Signed. Date, about 1782.

See Nos. 25, 29 and 30.

29

SHUNCHO, (Katsukawa)

A poly-chromo-xylograph (Japanese print). One of a series of The Twelve periods of the Year (Ju-no-Ko). This, the 6th month (old calendar), is represented by ladies clad in thin summer gowns and reading by a fire-fly lantern.

Signature and publisher's marks. Date, about 1785.

See Nos. 25, 28 and 30.

*Kiyonaga is to be regarded as among the highest creators of Oriental prints, having reached the culminating point toward which all his predecessors were striving, and from which his contemporaries have retrograded.

SHUNCHO, (Katsukawa)

A poly-chromo-xylograph (Japanese print). One of a series of The Twelve periods of the Year. This, the 11th month (old calendar), is represented by a temple scene with ladies clad in winter garments.

Signature and publisher's marks. Date, about 1785.

See Nos. 25, 28 and 29

SHUMMAN or TOSHIMITSU, (Kubo)

A poly-chromo-xylograph (Japanese print). A temple scene, with a country landscape as background. A fine example of the artist's work.

Signature and publisher's mark. Date, about 1787.

*TOYOHIRO, (Utagawa)

A poly-chromo-xylograph (Japanese print), consisting of two leaves and representing seven ladies cleaning a well in the Shogun's garden on the seventh day of the seventh month. Signature and publisher's mark in an oval disk. Date, 1795.

TOYOKUNI I, (Utagawa)

A poly-chromo-xylograph (Japanese print), triptich—representing a royal wedding procession (O-hime-sama), the bride just alighting from her palanquin (Kago).

Signature and publisher's mark. Date, about 1791.

TOYOKUNI III, (Utagawa)

A long poly-chromo-xylograph (Japanese print), consisting of two leaves. A theatrical scene, representing Sakra Hime (Cherry Princess) descending from the high porch of a temple and watched by the priest Seigen.

Signed.

See Nos. 35, 36 and 37.

*Toyohiro was the master of Hiroshige and a class-mate of Toyokuni I under the artist Toyoharu. He died in 1828. Toyokuni I (Ichi-yo-sai) was a well known book illustrator and designer of theatrical prints. He died in 1828, at the age of fifty-six years.

TOYOKUNI III, (Utagawa)

A long poly-chromo-xylograph (Japanese print), consisting of two leaves. A theatrical scene—the actor above representing the most celebrated Japanese robber, Ishikawa Goemon, and the actor below, O-Rits of Gion in pilgrim garb, who thus addresses the bandit: “Oh! Ishikawa! The sands along the sea-shore may change their position and disappear, but never in the world shall a time be reached when robbers will cease to be born.” This interview corresponds with one between Alexander the Great and a bandit.

Signed on each leaf.

TOYOKUNI III, (Kunisada)

A poly-chromo-xylograph (Japanese print). A view of the bank of the Smida river, with pleasure boats in the foreground. A splendid example of the work of Toyokuni III, when he signed himself Kunisada.

Signature, approval stamp and publisher's mark.

TOYOKUNI III, (Kunisada)

A poly-chromo-xylograph (Japanese print). Srimono—consisting of two leaves. A theatrical scene representing the cherry-blossoms. A very good example.

Signed Goto-tei Kunisada.

TOYOKUNI III, (Kunisada)

A poly-chromo-xylograph (Japanese print). Srimono—consisting of two leaves. Two theatrical characters, one represented as acted by Danjuro Narutaya, with a large umbrella—Janome (dragon's eye)-no-Karakasa. The other, Onoe Kikugoro, has a Tenbinto, wooden pole used for carrying burdens across the shoulders.

Signed, Kocho-ro Kunisada.

38a

*KUNIMARU

A poly-chromo-xylograph (Japanese print), representing a theatrical character, Hayakawa Takakage, as played by Ichikawa Danjuro.

Signed. Date, 1820.

38b

KUNIMARU

A poly-chromo-xylograph (Japanese print), representing a theatrical character, Ishigawa Goemon, as played by Matsumoto Koshiro, stealing an incense-burner in the shape of a snipe. (Chidori-no-Koro.)

Signed. Date, 1820.

39

UTAMARO, (Kitagawa)

A poly-chromo-xylograph (Japanese print). One of the series of Azuma Bijin Erami—Selection of Eastern (Edo now Tokyo) Beauties. A lady holding a beautiful blue and white cup on a red lacquer saucer.

Signed. Date, about 1795.

40

UTAMARO, (Kitagawa)

A chromo-xylograph (Japanese print). One of the Eight Sights of Tosei Skimono (the modern liking).

Signed. Date, about 1796.

41

UTAMARO, (Kitagawa)

A poly-chromo-xylograph (Japanese print). The second scene of Chushingra (Forty-seven loyal Ronins). A good example of the artist's work.

Signed. Date, about 1795.

*This artist was a pupil of Toyokuni I, and class-mate of Kuniyoshi (No. 26), and of Toyokuni III (Nos. 35-37).

UTAMARO, (Kitagawa)

A poly-chromo-xylograph (Japanese print). A book-illustration representing a garden scene, with ladies matching shells (Kaiawasé). The treatment shows Kiyonaga characteristics and is a fine and important specimen.

Unsigned.

JAPANESE KAKÉMONOS

43

CHIKANOBU, (Kano)

A Japanese Kakémono—in monochrome on paper, representing the prunus mume Japonica in blossom. The sketch displays great strength.

Signed, with a square seal. Date, first quarter of 18th century.

44

ITCHO

A Japanese Kakémono on silk. Bamboo and bird.

Signed, with a circular seal. Date, 18th century.

45

KEIBUN, (Matsu-mura)

A Japanese Kakémono on silk. Two white doves on a pine branch; very delicately executed. The artist was famous for his successful representations of birds, flowers and animals. Shijo school.

Signed with a square stamp. Date, first quarter 19th century.

46

NEN-ITS

A Japanese Kakémono in monochrome on silk—a cawing crow perched on the branch of a tree.

Signed, also with a seal inscribed Ikkyo-sai. Date, 19th century.

47

SEISEN

A Japanese Kakémono in monochrome on silk. Landscape.

Signed, Seisen Osanabu hits, with a square seal. Date, first part of 19th century.

SOSEN

A Japanese Kakémono in colors on silk, representing a group of monkeys in a persimmon tree.

Signed, with a seal. Date, 19th century.

SOSEN

A Japanese Kakémono in colors on silk. A tiger and leopard fighting.

Signed, Reimei Sosen hits, with a double rectangular seal. Date, first part of 19th century.

TANBI, (Kano)

A Japanese Kakémono in colors on silk. Sparrow on a bamboo twig.

Signed, with a double stamp. Date, last half of 19th century.

TANGEI-SEI, (Tsuruzawa)

Two Japanese Kakémonos in colors on silk. One (a) represents a golden pheasant, pair of small birds, and flowering plants near water; the other (b) a pair of golden pheasants on rocks with chrysanthemums and maples.

Both signed, with a Tsuruza seal. Date, first quarter of 18th century.

TETSUZAN, (Mori Tessan)

A Japanese Kakémono on silk. Winter scene with a Japanese bear. Beautifully executed, all the lines being made by single strokes. The artist, a pupil of the famous master, O Kyo, was noted for his pictures of flowers, birds, animals, etc.

Signed, with a seal inscribed Shu-shin. Date, early part of 19th century.

53

A Japanese Kakémono in colors on paper. Tea-plants narcissus, etc., and a small bird are represented in a careful, realistic manner, and undoubtedly by a skillful artist.

54

A Kakémono in colors on paper. A representation of Mandara or Buddhist deities, with Armida (eternal wisdom) surrounded by different phases of life, and inscriptions in Chinese. Pure vermillion, gold and lapis lazuli were profusely used.

55

A Kakémono in colors on silk, representing Bishamon-ten, Buddhist protector of warriors, with two attendants.

56

A Chinese Kakémono in colors on silk. Roses, orchids, blossoming tree-peony, etc., by rocks; all most exquisitely and delicately treated. The artist was noted for his flowers, birds and animals.

Signed Nan-P'ing Ch'an-sien sha, with two seals and a stamp. Date, 1738.

CHINESE WATER COLORS

57

A Chinese water color. The portrait of a Chinese sovereign on his chair of state. The materials of his magnificent robe are realistically and skillfully represented and the work is an important one.

Unsigned. Date, 18th century.

See Nos. 58 and 59, by the same artist.

58

A Chinese water color. A god of thunder, lightning, and tempests is represented with beak-like lips, red wings and claws and surrounded by flames. A wonderfully executed work of art in splendid colors.

Unsigned. Date, 18th century.

See Nos. 57 and 59, by the same artist.

59

A Chinese water color, representing the god of war, with a sword in one hand and a magic ring in the other, standing on a fabulous animal. The treatment of details is noteworthy.

Unsigned. Date, 18th century.

See Nos. 57 and 58, by the same artist.

JAPANESE LEATHER

60

Old Japanese leather, ornamented with designs of various plants, birds and insects, in different shades of chocolate brown.

61

Old Japanese leather, ornamented with designs of plants, insects, tree-frogs, bats, etc., on a gold-finished background. Fine specimen.

Date, 18th century.

62

Old Japanese leather, ornamented with designs of plants, insects, tree-frogs, etc., without colors on a gold-finish background. Fine specimen.

Date, 18th century.

63

Old Japanese leather, ornamented with designs representing Buddha's sixteen disciples (Rahans) and attributes, with a white elephant and ascending dragon. Colored and partly finished in gold.

CASE I

JADE

“Jade is supposed to have been brought to China, from the earliest times of which the Celestials have any record, and by them has been highly prized and jealously guarded.

Although specimens of carved jade, inlaid with precious stones, were among the priceless treasures of the Mogul Emperors, there is no reason to believe that this mineral has ever been found in the Indian Empire, and the raw material must have been brought from the mines situated in the Kuen-lun Mts., on the sides of the Kara-Kash valley in Turkestan, near Khotan.

The pure white jade, when found in large pieces and without a flaw, was reserved for the Chinese Emperor, who personifies the pure white light of Heaven. Such blocks were given to an artist worthy of the great work, and many of the rare specimens looted from the summer palace, Peking, in October, 1860, represented twenty or thirty years of ceaseless toil at the hands of an artistic, patient and diligent worker.

Jade is found in veins, and in its initial state is a silicate of calcium and magnesium; jadeite, the crystalline form, being a silicate of sodium and aluminium.

There is a theory that jade hardens when exposed to the air. Be that as it may, the lapidary finds the greatest difficulty in working and polishing this material. Tube-drills, with diamond dust, were supposed to be used to honey-comb the pieces, and break partitions previous to the carving and polishing, which on fine examples never fail to excite our admiration and wonder.

The Chinese name for this precious stone is "Yu." Pieces of the flawless "pork fat" white, "Imperial Jade," and emerald green varieties are considered the finest. The latter is called "Fei-tsui," and when flecks of green are present in the pure white, it is likened to "moss floating in melted snow."

1. Chinese white jade Bowl, with iron-rust spots and ring-handles. Stand.

2. Chinese white jade Cylinder, extremely fine undercut carving of landscape, warriors, etc. Carved stand.

3. Green jade Bowl, with handle. Very fine. East Indian workmanship.

4. Chinese white jade Coupe, iron-rust spots. Stand.

5. Chinese dark green jade Koro and cover, representing the lotus and carved with texts, Buddhist deities, etc. Stand.

6. Chinese white jade Vase, carving of dragons. Stand.

7. Chinese white jade Vase, tall, with ring handles. Very fine workmanship.

8. Chinese white jade Vase, small and plain. Stand.
9. Chinese greenish jade Vase, small and carved. Green jade stand.
10. Chinese white jade Lotus-flower and bulb, wrought from an unblemished stone. Very fine. Stand. (From the Brayton Ives collection.)
11. Chinese white jade Slab, square and beautifully carved. Stand.
12. Green jade Loving-cup. East Indian workmanship. Stand.
13. Green jade Bowl and cover, very thin and fine. East Indian workmanship. Stand.
14. Chinese yellowish jade Vase, heavy carving of lotus-buds in relief.
15. Chinese green and iron-rust jade Snuff-bottle, representing a Chinaman holding a long bottle. Amethyst stopper.
16. Chinese white jade Snuff-bottle, ornamented with iron-rust colored dragon in relief. Pink crystal netsuke, green stopper.
17. Chinese white jade Lantern and cover, pierced design.
18. Chinese dark green jade Cylinder, ornamented in relief and with deep undercut carving; beautifully executed. Stand. (From the Rossetti collection, London.)
19. Chinese white jade Vase, with ring handles. Thick and plain. Stand.
20. Green jade Bowl, fluted chrysanthemum design. East Indian workmanship. Stand.

21. Chinese white jade Libation Cup, plain. A flawless piece. Stand. (From the Brayton Ives collection.)

22. Chinese white jade Disk. Stand.

23. Two Chinese white jade Cups.

24. Chinese jadeite Wine-cup.

25. Chinese yellow jade Snuff - bottle. Red stopper.

26. Two Chinese green jade Wine-cups.

27. Jade Box and cover, engraved. East Indian workmanship.

28. Chinese white jade Dragon-block, elaborately carved pierced design.

29. Chinese pure color jade Vase, highly polished, without ornamentation. Stand.

30. Antique Chinese jade Vase, iron-rust spots. Stand.

31. Chinese yellow jade Bowl. Stand.

32. Chinese greyish-white jade Vase, hexagonal. Stand. (From the Brayton Ives collection.)

33. Celadon green jade Buddha's Hand. Stand.

34. Chinese dark green jade Cup. Thin.

35. Chinese gray and white jade Boat. Finely carved stand.

36. Chinese greenish-white jade Cup, with dragon handle. Stand.

37. Chinese violet jade Vase, carved dragon. Unusual specimen. Stand.

38. Chinese yellow jade Vase. Carved stand.

39. Chinese green and gray jade Vase, triangular.

Decoration of stork and pine tree. Fine specimen.

40. Chinese white jade Vase and cover, with jewelled body and carved edge. Stand.

41. Green jade Sword-handle, decorated with enamel and large jewels. East Indian workmanship.

42. Green jade Sword-handle, in the shape of a horse's bridle. Jewelled. East Indian workmanship.

43. Chinese jadeite Vase, highly polished. Pine-tree decoration. Very fine example. Stand.

44. Chinese white jade Vase and cover, carved in relief with tree, birds and female figure. Very fine example. Stand. (From the Brayton Ives collection.)

45. Chinese green jade Koro. Stand.

46. Chinese jadeite double-gourd Vase; a delicate, even green. Stand.

47. Chinese corn-color jade Vase and cover; small. Unusual color.

48. Chinese white jade Bowl, carving of fish inside. Stand.

49. Chinese Feitsui jade Disk, for official Joi. Stand.

50. Greenish-white jade Sword-handle, slightly jewelled with rubies, etc. East Indian workmanship.

51. White jade Cigar-holder, jewelled. East Indian workmanship.

52. White jade Buckle, carved and jewelled. East Indian workmanship.

53. Small jade Box and cover, octagonal, jewelled. East Indian workmanship.

54. Green jade Cup and cover, jewelled. East Indian workmanship. Stand.
55. White jade Cup, jewelled. East Indian workmanship. Stand.
56. Indian agate Cup, jewelled. Stand.
57. Indian crystal Bottle and stopper, jewelled. Stand.
58. Greenish jade Cane-handle, jewelled. East Indian workmanship.
59. Greenish-white jade Sword-handle, jewelled with rubies, emeralds, coral, etc. East Indian workmanship.
60. Chinese green jade Ring.
61. Chinese white jade Ring, flecked with emerald green.
62. Chinese mottled green jade Cup, with cover of jade and carved wood. Carved stand.
63. Chinese white jade Snuff-bottle, carved. Pink stopper.
64. Chinese green jade Vase, in shape of pine-tree trunks and branches. Stand.
65. Chinese jadeite Cup and Saucer, lotus blossom and leaf. Stand.
66. Chinese mottled green and yellow jade Coupe and cover. Stand.
67. Antique jade Libation Cup, fruit shape. East Indian workmanship. Stand.
68. Chinese jade pilgrim-bottle Vase and cover. Stand.
69. Chinese green jade Box and cover. Stand.

70. Chinese Imperial white jade Cup and cover. Stand.

71. Chinese jade Box and cover. Stand.

72. Chinese white jade Koro, engraved. Stand.

73. Jade Cup with pierced handles, exquisitely carved. Chinese or East Indian workmanship. Stand.

74. Chinese jade Cup with handles, decorated with small round bosses. Stand.

75. Two small Chinese jade Cups.

76. White jade Snuff-bottle, pink stopper.

77. Chinese white jade Saucer, without blemish. Mark of Kea-tsing, 1522-1567. (From the Brayton Ives collection.)

78. Chinese white jade Paper-cutter, in jade case.

79. Chinese Feitsui jadeite Bowl, carving of twin fish inside. Stand.

80. Chinese buff jade Cup, shape of lotus leaf. Stand.

81. Green jade Cup, prepared for jewellery. East Indian workmanship. Stand.

82. Chinese dark green jade Vase, carved to represent bamboo. Stand.

83. Chinese jade Bowl, carved. Stand.

84. Chinese jade Boat and Man, carved. Highly polished. Stand.

85. Indian gray jade Bowl. Stand.

86. Chinese Feitsui jadeite Leaf. Fine Stand.

87. Chinese gray jadeite Bowl. Stand.

88. Chinese small white jade Dish, with legs. Stand.

89. Chinese Imperial white jade Libation Cup, in form of shell. Stand.

90. Chinese white jade Snuff-bottle.

91. Chinese white jade Box, clover-leaf shape; very fine and highly polished. Stand.

92. Large Chinese greenish-white jade Jar and cover. Stand.

93. Chinese pure white jade Cup, finely polished. Stand.

94. Chinese green jade Libation Cup, divided into two sections by an open-work handle. Stand.

95. Chinese greenish jade Incense-burner, open-work silver cover. Stand.

96. Chinese sacred white jade Loving-cup. Stand.

97. Chinese celadon green jade Cup, shape of pear; ornamentation of vine and bats. Stand.

98. Chinese dark green jade Cup. Stand.

99. Chinese white jade Coupe, with iron-rust spots. Stand.

100. Chinese dark apple-green jade Coupe. Wrought with exquisite artistic skill in the form of roses and leaves. Stand. (From the Brayton Ives collection.)

101. Chinese green and white jade Cup.

102. Two Chinese jade Cups.

103. Chinese gray jade Dish, fluted. Eggshell texture. (May be East Indian workmanship.)

104. Chinese jade Plate.
105. Antique Chinese green jade Plate.
106. A pair of Chinese white jade Candlesticks, finely polished.
107. Two Chinese jade Cups.
108. Long narrow Chinese jade Slab, carved pierced work.
109. Large Chinese white jade Cover.
110. Chinese green jade Koro and cover, incised work. Stand.
111. Chinese green jade official Mace.
112. Chinese white jade Mace or badge of sacred office.
113. Indian Dagger; jade case and Damascus blade.
114. Chinese jade Gourd with iron-rust spots. Stand.
115. Chinese white jade Spoon, long bowl and carved handle.
116. Three white jade Spoons, of East Indian workmanship.
117. Seventy - three pieces of Chinese jade; consisting of buckles and badges.

INDIAN JEWELLERY

- 118. Earrings, set with diamonds, etc.
- 119. Set of finger and thumb Rings, enameled and jewelled.
- 120. Armlet, enamel and diamonds.
- 121. Gold Nose Ring, pearls.
- 122. Enameled and jewelled Necklace with pendant.
- 123. Necklace and pendant, one side enameled and the other jewelled with pearls and turquoises.
- 124. Enameled and jewelled Forehead ornament.

CASE 2

CRYSTALS AND OTHER HARD STONES

“Crystals and agates were worked both in India and China, the style of art determining their nativity. Crystal balls are mostly made in Japan, where the mineral is found in mines in the vicinity of Mitak, Ko-shu and Miyanokoshi, and is the chief lapidary product of the country. Large flawless balls are rare and much sought after by collectors.

Agates, for the greater part, are of Chinese origin, although the best are found in India. They include the sard, sardonyx, murrhine, jasper and mocha or ‘moss agate’.”

1. Japanese white crystal Ball, perfectly flawless, $5\frac{3}{4}$ inches in diameter. An unusual specimen. Silver stand.

2. Japanese black crystal Ball, $3\frac{1}{4}$ inches in diameter. Metal stand.

3. Four Japanese white crystal Balls. Stands.

4. Two Japanese smoke-crystal Balls. Stands.

5. Chinese carved rock-crystal Vase and cover. Ming period. Ivory and wood stands.

6. Chinese plain rock-crystal Vase, ring handles. Stand.

7. Japanese carved rock-crystal Dragon-block.

8. Japanese plain rock-crystal Vase and cover.

9. Chinese carved pink crystal Block, pomegranates. Carved stand.
10. Japanese rock-crystal Vase, carved in form of lilies. Carved green ivory stand.
11. Japanese rock-crystal Vase, carved in form of duck. Stand.
12. Japanese carved rock-crystal Fish.
13. Chinese engraved rock-crystal Libation Cup. Seal mark of Ch'ien-lung, 1723. Elaborately carved stand. (From the Summer Palace.)
14. Chinese carved red and white Indian agate double Vase. Two stands, one of carved ivory stained green and one of teak-wood.
15. Chinese carved Indian chalcedony Vase, fruit and sacred emblems. Fine. Carved teak-wood stand.
16. Chinese carved red and white Indian sard Vase, stork, rabbit and fruit. Carved stand.
17. Chinese carved carnelian Box, fruit shape.
18. Small Indian murrhine agate Cup.
19. Chinese small sard Coupe. Green ivory stand.
20. Chinese carved Indian agate Coupe. Fine stand.
21. Indian golden agate Cup.
22. Chinese carved amethyst Coupe. Finely carved stand.
23. Chinese carved jasper Coupe, fruit shape. Green ivory stand.
24. Indian murrhine agate Cup, with handles.
25. Indian murrhine agate Libation Cup, ring handle.

26. Pure amber Coupe, with carved handle of leaves and flowers. Carved green ivory stand.

27. Indian murrhine agate Cup, with handles. Chinese workmanship.

28. Indian murrhine agate Bowl, carved to represent bamboo. Chinese workmanship. Carved stand.

29. Indian murrhine agate Cup and Saucer. Fine.

30. Indian murrhine agate Cup and Saucer. Fine. (From Hamilton Palace.)

31. Indian murrhine agate Cup and Saucer. Very fine. (From Hamilton Palace.)

32. Indian murrhine agate Cup, with handles. Chinese workmanship.

33. Indian murrhine agate Cup, irregular shape, with handles. Chinese workmanship.

34. Indian murrhine agate Loving-cup, with handles, beautifully carved in relief with bamboo leaves and branches. Chinese workmanship.

35. Indian murrhine agate Bowl, beautifully marked.

36. Chinese white agate bottle, pyramid shape. Green jade stopper.

37. Chinese carved Indian sard Vase, two fish. Carved stand.

38. Chinese carved Indian sard Coupe, with dragon handle. Fine stand.

39. Brown Indian Agate Vase (lion color), beautifully carved. Stand.

40. Antique red sard Vase, carved vine and fruit. Stand.

41. Chinese red and white carnelian Vase, fungus design, with fruit and other ornaments carved in relief. Carved teak-wood stand. (From the Mary J. Morgan collection.)

42. Indian agate Cane-handle, with pearl in top.

43. Large jasper Bottle. Fine. Green ivory stand.

44. Indian agate Cup, mounted on foot of chased silver. (From Hamilton Palace.)

45. Indian agate Vase, with ears. Stand.

46. Indian jewelled Snuff-bottle.

47. Small gray-crackle Snuff-bottles, made from a pebble hollowed out. Feitsui jade stopper.

48. Large gold-stone Bowl. Stand.

49. Oriental Jasper Cup and Saucer.

50. Chinese banded agate Incense-burner, tripod. Stand.

51. Chinese banded agate Vase, lily pattern with beautifully carved dragon-flies. Stand.

52. White agate Vase. Stand.

53. Chinese banded agate Vase.

54. Large natural amber Snuff-bottle.

55. Pink crystal Vase (modern). Mined in Wyoming, made in Japan.

56. Chinese Feitsui jade Snuff-bottle and stopper.

57. Long, narrow, dark green jade Snuff-bottle, engraved on bottom and sides.

58. Red and green agate Snuff-bottle, ornamented on the red side with an animal and on the green with a rider in deep brown, both in relief. Red stopper.

59. Two Indian agate Dishes (modern).

60. Indian Water-stone, from Northern India.
Rare.

61. Chinese carved Indian agate Block; dragons.

62. Indian Murrhine agate Saucer; eggshell.

63. Chinese carved Indian murrhine agate Coupe.
Stand.

64. Indian murrhine agate Saucer, thin and fine.

65. Indian gray and black agate Dish, from the Punjab.

66. Piece of Moss Agate from the Narbada River, Central India.

67. Four Japanese Crystal Blocks.

68. Three amethyst Tubes containing water.

69. Chinese carved pink agate Coupe, cloud form. Stand.

70. Rare Tazza Bowl, formed from a piece of arragonite.

71. Lapis-lazuli Leaf.

72. Lapis-lazuli Spoon.

Also one hundred and twenty-four Chinese Snuff-bottles in onyx, amber-murrhine, mocha-stone, coral agate, geode agate carved in relief, blood-stone, rock-crystal, horn-blend (Venus Hair), pearl, turquoise, amethyst, ivory, antique cameo-glass, cinnabar lacquer, reticulated porcelain, decorated porcelain, etc.

CASE 3

SHRINE

(JAPANESE LACQUER)

Data and descriptions furnished by Professor Cho-yo.

A Japanese Buddhist Shrine, in black lacquer, with metal mountings and double doors.

The outer doors are ornamented on the interior with lotus designs in gold lacquer on a gold finish background. The inner ones have an openwork design of cranes and pine-trees in gilded wood exquisitely and elaborately executed; they are lined with white silk, backed with grille-work in gold lacquer.

The interior of the Shrine is a mass of wonderfully delicate wood carvings, covered with gilt or gilt lacquer. In front, at the top, are dragons in clouds, pursuing a sacred ball, while from the roof hang two brass lanterns. Under a gorgeous canopy, from which depend four chandeliers, stands the symbolic image of Amitabha—the Absolute, the True Wisdom—his right hand raised, denoting Evolution, and his left hand pointing downward, Involution. Around his head are metal rays of the “perfect enlightenment.” On each side of this central figure is a Jizo, the embodiment of compassion and mercy. The platform on which these images stand is surrounded with a railing of carved

peony flowers, and pillars composed of carved dragons support the canopy.

The lotus, symbol of the Universe, is everywhere present and everything indicates the Pure Land—Paradise.

The Shrine contains:

A. Bronze Buddha, on a lotus pedestal. Black patiné.

B. Yellow bronze Daruma, in meditation. Dark brown patine tinged with copper red.

C. Relic-tower (Shari-do), in silver and bronze, containing an exquisitely carved figure of the goddess Kwannon. At the top is a glass receptacle for relics and the pedestal is in the shape of a lotus, which design is repeated throughout the ornamentation.

D. Bronze Relic-tower (Shari-do), mounted with many pieces of gilt metal in lotus flower design. The glass globe containing relics is surrounded by aureole fins. Signed, Kazanya Hanshiro.

E. Relic-tower (Shari-do), in solid silver in the shape of a pagoda. It is mounted on a lotus pedestal and is ornamented with lotus flowers and conventional clouds in relief. Careful and exquisite workmanship.

F. Small Relic-tower (Shari-do).

G. Bronze Buddhist Cudgel, with three prongs at each end and bands of lotus design in the centre.

H. Silver Lock and Key, in the shape of a cray-fish.

CASES 4 AND 5

JAPANESE LACQUER

Data and descriptions furnished by Professor Cho-yo.

1. Inro, gold lacquer. The decoration represents Hi-no-de ni Tsuru Kamé (rising sun, cranes and turtles). Signed, Kaji-kawa. Ivory slide, rabbit. Ivory netsuke, three seals.

2. Inro, Roiro lacquer, ornamented with a devil and evil spirits in overlaid lacquers. Signed, Hanzan. Metal slide (Ojime). Wood netsuke, mask, by Demé Josei.

3. Inro, gold-flaked Roiro lacquer. Dragon decoration in gold lacquer appliqué. The original design was by Fusa-nobu and executed by Hyokei. Gold dragon slide by Ryuga. Wood netsuke, representing a smoke-dried fish.

4. Inro, Roiro lacquer. Decoration of landscape in inlaid mother-of-pearl (Aogai). Jade slide. Round wood netsuke, chrysanthemums in gold lacquer. Signed, Utayama Chozan.

5. Inro, tortoise-shell, with decoration of grapes and squirrels in gold lacquer. Metal slide and netsuke.

6. Inro, Roiro lacquer. The decoration in gold lacquer and inlaid mother-of-pearl represents Daikok

taking his treasurers from a bale. Agate slide. Flat, round black lacquer netsuke, with mother-of-pearl decoration representing Daikok scattering beans to drive away devils.

7. Inro, form of a Mokgyo (conventional fish-shape temple-bell), in red lacquer. Red lacquer netsuke decorated with mother-of-pearl and gold lacquer. Signed, Joka-sai.

8. Inro, of wood, decorated with two dragonflies in gold lacquer. Made by Toyo at the age of sixty-five years, and so signed. Green jade slide, lacquer decoration. Netsuke of Nara-nuri lacquer.

9. Inro, vermilion lacquer, with decoration of Hyakkak (one hundred cranes) in gold lacquer. Signed, Harumasa. Metal slide. Wood-grain netsuke, with God of Longevity and crane.

10. Inro, reddish brown lacquer, decorated with plants and grasshopper in gold lacquer and mother-of-pearl inlaid. Made by Hakkei-sai. Tortoiseshell slide. Flat ivory netsuke, court lady and butterfly, by Koryu-sai.

11. Inro, ivory. The decoration consists of conventional water-design in gold lacquer, and fireflies in black lacquer, coral and mother-of-pearl. Signed, Toyo-sai. Ivory slide. Netsuke of ivory with a Rahan and dragon in shibuichi and gold.

12. Inro, Nashiji lacquer, decorated with three horses in gold, silver and bronze lacquers. Signed, by Toju-sai, at the age of seventy-six years. Bead slide, gold brocade design by Eirak. Wood netsuke.

13. Inro, square, covered with cherry bark.

Agate slide. Wood netsuke decorated with one of the Eight Scenes of Omi Province, in gold lacquer.

14. Inro, Giobu-nashiji lacquer. Decoration of grasses and a new moon in silver. Interior of Giobu-nashiji lacquer. Agate slide. Ivory netsuke, with leaves and wild goose in openwork silver.

15. Inro, silver with engraved decoration. Signed by Someya Chomin. Metal slide, gold brocade design. Finely polished wood netsuke, decorated with fish and grasses in gold, by Toyo. Brocade bag attached.

16. Inro, Roiro lacquer. Butterfly decoration in gold lacquer and mother-of-pearl. Made by Joka-sai. Lacquer slide. Wood netsuke, mask in box by Shinkei-sai.

17. Inro, black lacquer, with decoration of the Seven Autumnal Flowers. Signed by Hasegawa. Metal slide. Beautifully carved ivory netsuke, by Ren.

18. Inro, case and five sections. Case of very fine gold lacquer, and sections with landscape decoration in togidashi lacquer. Enameled slide and wood netsuke.

19. Inro, togidashi lacquer. Decoration in colored lacquers of the Seven Wise Personages in a bamboo grove. Cloisonné slide and wood netsuke.

20. Inro, gold lacquer, decorated on one side with a temple gate and fir trees, and with a deer on the other side, all in mother-of-pearl inlaid. Interior of hirame-nashiji lacquer. Signed, inside top, Hokkyo Korin zo. Exquisitely carved cinnabar lacquer slide

by Masa-fusa. Netsuke in coral, gold lacquer and mother-of-pearl, by Koju-sai.

21. Inro, black persimmon wood (Kogak), with exquisitely carved decoration. Metal slide. Wood netsuke, flower-basket, signed by Minsets.

22. Inro, black lacquer. The decoration—in gold lacquer—consists of a scare-crow and rice fields, by Joka-sai. Carnelian slide. Rhinosceros-horn netsuke, a coral fisher.

23. Inro, black lacquer, decorated with four characters, and the Seiobo peach in gold lacquer and mother-of-pearl. Signed, Joka-sai. Gold slide. Wood netsuke decorated with snail in mother-of-pearl, by Ryuriu-sai.

24. Inro, ivory with beautifully carved landscape decoration by Fuji Masa-nobu. Ivory slide. Flat ivory netsuke, boy holding sheet of paper with inscription, "Kan-nin" (patience). Signed, Its-yu.

25. Inro, black lacquer, decorated with quail and grasses in togidashi lacquer in relief. Signed, Koma Kyoryn. Stone slide. Shitan wood netsuke covered with gold lacquer, made by Zeshin.

26. Inro, Roiro lacquer. Ornamentation of plants and crabs in red and gold lacquer, mother-of-pearl and lead. Signed, Korak-sai, at the age of seventy-three years. Crystal slide. Netsuke by Toyo.

27. Inro case and four sections. The decoration represents tigers in a bamboo grove, in gold lacquer, Kirigané gold lacquer and togidashi lacquer superbly finished. Designed by a famous painter, Okyo, and executed by Kaji-kawa. Silver slide and ivory netsuke.

28. Inro, Nashiji lacquer, decorated with olden-time toys. Signed, Hanzan. Agate slide. Ivory netsuke, by Shigemasa.

29. Inro, case and three sections. The case, in metal, represents a hermit, crane and tree by water, in gold and silver. The sections are in lacquer with metallic finish. Signed, Yaso-chika. Grampus tooth slide. Lacquer netsuke, woman carrying a Seiobo peach.

30. Inro, gold lacquer. Decoration of water plant, with flower and stem in mother-of-pearl inlaid and leaves in lead. Gold-stone slides. Netsuke, carved double peach-pit by Minryo. Brocade bag attached.

31. Inro, gold lacquer, decorated with five cranes. Made by Kaji-kawa. Carnelian slide. Ivory netsuke by Dosho.

32. Inro, lacquer, with silver mountings. Ornamentation of a palace in tortoise-shell and waves in mother-of-pearl. Coral slide. Ivory netsuke, Juro, God of Longevity, by Seiho.

33. Inro, gold lacquer, with decoration of bamboo, flowers and fowls beautifully executed in mother-of-pearl, gold, silver and shakudo. Ivory slide and wood netsuke.

34. Inro, pilgrim-bottle shape, lacquer, with metallic finish, decorated with Tomoe crest and Mokmé-nuri. Slide and netsuke in gold and shibuichi. Netsuke by Mume-Tada. (From the Brayton Ives collection.)

35. Inro, gold lacquer. Sacred elephant in gold lacquer and inlaid mother-of-pearl. Signed, Fusen.

Gold lacquered stone slide. Ivory netsuke, the warrior Benkei, made by Ippo-sai.

36. Inro, lacquer, decorated with tiger and cub crossing a stream in togidashi and Kirigane (cut gold) gold lacquer. Designed by Hogan Fusanobu and executed by Joka-sai. Ivory slide and netsuke.

37. Inro, gold lacquer. Scene of the Kumano Temple, etc. Signed, Kaji-kawa. Metal slide, a mokgyo (temple bell). Ivory netsuke, God of Longevity.

38. Inro, red cinnabar lacquer with carved decoration of flowers, bird and grasshopper. Metal slide. Cinnabar lacquer netsuke representing Hotei, one of the Seven Gods of Fortune. (From the Samuel Colman collection.)

39. Inro, Roiro lacquer, decorated with maple-tree in gold lacquer appliqué and sprinkled gold, and with a deer in lead and inlaid mother-of-pearl. Interior has a Tsuruga-nuri finish. Made by Koma Kansai. Gold lacquer slide and ivory netsuke. (From the Samuel Colman collection.)

40. Inro, circular, in Roiro lacquer. Decoration of a lily and a Kirin in pottery. Signed, Hanzan. Cloisonné slide. Wood netsuke, by Komin. (From the Samuel Colman collection.)

41. Inro, case and three sections. Case decoration represents the Japanese Rip Van Winkle, Urashima, on a fish and watched by four persons; chased, inlaid, etc., in gold, silver, red copper and shibuichi. Signed, Haruaki. Sections by Uchida Tsunekichi. Gold and shibuichi slide. Wood and

metal netsuke by Kukushi. (From the Samuel Colman collection).

42. Inro, togidashi lacquer. Decoration of begonia and grasshoppers, overlaid in gold and gold lacquer and mother-of-pearl. Signed, Tosui. Ivory slide with Shippo (seven treasures) design, by Gyoksho. Ivory netsuke by Shizan.

43. Inro, gold lacquer, decorated with musical instruments and maple twigs. Crystal slide. Wood netsuke, lotus-pod with movable seeds and a frog. Signed, Suké-yuki.

44. Inro, case and five sections in gold lacquer. Case decorated with landscape and sections with Shippo design. Metal netsuke.

45. Inro, gold-flaked black lacquer, decorated with mume flowers in gold lacquer, porcelain and ivory appliqué. Signed, Ritsuo. Enamel slide. Netsuke in lacquer and inlaid ivory, a No-dance performer by Rakmin. (From the Brayton Ives collection.)

46-85. Are Inros in different lacquers, carved wood, ivory, etc., and variously decorated.

86. Picnic Box, consisting of many boxes (four being octagonal), a tray, and silver saké-bottle in the form of bamboo. The decoration is in the bamboo and plum design (Chik-Bai), with Kik-kiri crests and encircled cranes (Maizuru) all on a magnificent Giobu-nashiji lacquer background. Signed, Kaji-kawa saku, with a bronze censer-shaped stamp on the bottom of the tray. This was officially made for presentation to a Kuge prince of the highest order

by Tokugawa Shogunate (Military Sovereign) on a grand occasion.

87. Large double Stand, Nashiji lacquer, with pine and fir-tree decoration in lead and gold lacquers.

88. Daimio double Stand, in finest gold aventurine lacquer. Decorated with medallion designs of chrysanthemums, peony, etc. Silver mountings and silk tassels. Early part of 17th century. (From the Austin Robertson collection.)

89. Picnic Box (Sageju), Nashiji lacquer, decorated with Ho-o bird and tree-peony blossoms in many colored lacquers. The furnishings consist of trays, boxes and a saké-bottle, all beautifully decorated.

90. Box, in fine grained polished Jindaisugi (very old fir wood, now extinct). The cover is decorated with a Sacred Elephant, splendidly caparisoned, in pottery, carved gold, silver and cinnabar lacquers and inlaid mother-of-pearl. On the sides are musical instruments, fan and banner in gold lacquer and mother-of-pearl. Interior and bottom of gold and silver Nashiji lacquer. Made after Haritsu-o by Hanzan, and signed.

91. Cabinet, gold lacquer, with ornamentation of young pines and mume-trees. Silver mountings.

92. Cabinet, black lacquer with finely polished gold lacquer decoration of the famous Eight Scenes of the Omi Province. A very fine specimen of the Togidashi-maki-e lacquer (polished out gold lacquer).

93. Portable Writing-case, gold lacquer, with three drawers, silver hinged door and silver handle.

Decorated on top and sides with pine, bamboo and plum designs (emblems of longevity and good wishes) in finest gold lacquer on aventurine lacquer. It bears the Tokugawa crest and was undoubtedly one of the treasured pieces of that family. Attributed to the period of Iyemitsu Shogun, 1600-1640. (From the Austin Robertson collection.)

94. Cabinet with five drawers. The decoration in togidashi gold and silver lacquers, consists on the front of mume and birds, on the ends of iris, etc.; on the back of chrysanthemums and bush-clover, and on the top, of quails and millet.

95. Stand, diamond-shape; togidashi Hakeménuri lacquer on gold-coated red lacquer background.

96. Box, with tray, shape of musical instrument (Koto), in black lacquer, decorated in gold and wood-grain (Mokmé) lacquers. Interior, very fine gold Nashiji lacquer.

97. Long Box, with decoration of trees and mountains in fine togidashi lacquer.

98. Long Stand, polished Giobu-nashiji lacquer. Decoration of waterfall, etc., in gold lacquer.

99. Old Box, Nashiji lacquer, with lead edges. Decoration in gold and silver lacquers.

100. Old Box, black lacquer. Decorated with finely lined gold lacquer. Interior, fine Nashiji lacquer.

101. Tray, Nashiji lacquer, decorated with mume-blossoms, bird (Uguisu) and new moon in inlaid silver and gold lacquers.

102. Tray, gold and black lacquer, decorated with Ho-o bird. Fine.

103. Box, form of double shell, in togidashi gold lacquer with fine landscape decorations.

104. Pair of Shells. One of red lacquer decorated with gold and black lacquers; the other of white lacquer, with red and gold lacquer decoration.

105. Box, black lacquer with gold lacquer decorations. Very fine.

106. Round Box, Nashiji lacquer, with Togukawa crest (Aoi-no-mon) on the cover and arabesque designs on the side in gold lacquer. Stand.

107. Wine-cup Stand (Sakazuki-dai), red lacquer. The gold lacquer decoration on the top of moon and mume-blossoms is after a picture by the famous artist, Buncho. Gold lacquer circles on the sides.

108. Fruit-shaped Box, Nashiji lacquer tinged with red and with leaves in gold lacquer. Interior decorated with peach-blossoms on Nashiji ground.

109. Tablet Stand, Nashiji lacquer, with wave pattern decoration on top and sides in togidashi.

110. Box, black lacquer, decorated with landscapes in gold. Interior, Nashiji lacquer. Very fine.

111. Miniature Box, gold lacquer decorated with flowers in gold. Interior, Nashiji lacquer. (From the Brayton Ives collection.)

112. Flat Box, red and gold lacquer, with crests in black and gold lacquers. Very fine.

113. Two miniature Boxes, Giobu lacquer, decorated with landscapes.

114. Miniature Cabinet, black lacquer. Gold lacquer decoration and silver mountings.

115. Round Box, gold Nashiji lacquer. Vine decoration.

116. Flat Box, Nashiji lacquer, with cord in red and gold lacquers and raised gold lacquer decoration. (From the Samuel Colman collection.)

117. Box, fan-shape, gold lacquer.

118. Round Box, gold lacquer, decorated with flowers in gold. (From the Brayton Ives collection).

119. Very old Box, lacquer sprinkled with gold and with mother-of-pearl incrustations. Interior, Nashiji lacquer.

120. Old Round Box, shape of lotus flower and incrustated with mother-of-pearl.

121. Small round Box, lacquer, covered with mother-of-pearl decoration. (From the Samuel Colman collection.)

122. Box, gold lacquer. One of the finest examples of modern work. (From the World's Columbian Exposition.)

123. Round Box, red lacquer. Decoration of Ho-o bird.

124. Small round Box, togidashi lacquer. Decoration, in fine gold lacquer, of a monkey eating a persimmon.

125. Round Box, wood-grain lacquer.

126. Tea-box, black lacquer. Fire-fly decoration in black lacquer and mother-of-pearl.

127. Small square Box, black lacquer. The decoration, in gold lacquer, represents a classical dance, "Genrok Odori," which prevailed in the Genrok period.

128. Small Tray, black lacquer with lead rim. The decoration represents a famous Chinese musician, Shing Sai, breaking a Koto, after his words, "I amuse myself with music and why should I be a court musician," when he was asked to enter the service of the palace.

129. Square Box, decorated with leaves in togidashi lacquer.

130. Box, gold lacquer, decorated with bird in black lacquer.

131. Shallow wooden Bowl, decorated with chrysanthemum and Kiri flower in gold, silver and zinc lacquers. Signed, Shozan.

132. Saké-bottle, form of woman, in gold lacquer. Stand.

133. Wood Hibachi, inlaid with mother-of-pearl. Silver cover. Made by Korin.

134. Vase, made from branch of a tree. Decoration of squirrels, etc., in various lacquers and mother-of-pearl.

135. Daimio Saddle and stirrups, decorated gold lacquer.

136. A complete Japanese Lady's Toilet Set (Kesho-dogu), consisting of a mirror and stand with two drawers, containing eleven boxes for powder, rouge, etc., and thirteen small articles, paint brushes, powder brush, dipper, etc., in Roiro lacquer with silver mountings and decoration in gold and gold lacquer of arabesque scrolls, Katabami and Mume-bachi crests and pine trees. The mirror has two twigs of nandia Japonica and the crests in relief on the back. Signed, Tané-sada.

137. Old Cabinet, black lacquer, inlaid with emblems of hunting in gold, silver and colored lacquers.

138. Japanese Bow and Arrows.

139. Old Japanese Flute, black lacquer. Strongly decorated with dragon in gold.

140. Old Japanese Musical Pipes, wood and black lacquer.

141. Old Japanese Drum, black lacquer. Decorated with gold lacquer and inlaid mother-of-pearl.

142. War-fan (Gunbai-Uchiwa), decorated with dragons in gold lacquer, Fudo (fire-god), and Bishamon in different lacquers, and with inscriptions for the securing of good luck.

143. Old Writing Case (Suzuri-bako), gold lacquer. The decoration on the outside of the cover is a group of horses under a pine-tree; and on the inside is represented an imperial vehicle and court officials.

144. Writing-case, gold lacquer, decorated with palms. Inside the cover is a view of Noji-no-Tamagawa on Kin-Nashiji lacquer ground.

145. Writing-case, Roiro lacquer. The decoration, by Mitsu-naga, represents Hotei, God of Fortune, in high relief. Inside the cover are inscriptions in gold lacquer, by Kotak.

146. Writing-case, gold lacquer, decorated both outside and in with cherry-blossom scenery at Yoshino (Yoshino-no-Sakra). The blossoms are in silver lacquer.

147. Writing-case, black lacquer sprinkled with

gold flakes. Decoration of an inscription and a noted poet drinking saké.

148. Box, of very fine unpolished Nashiji lacquer, decorated with an old pine-tree and rock in gold lacquer.

149. Cabinet with drawers, black lacquer. Decoration of bamboo branches in gold lacquer and bits of mother-of-pearl.

150. Old Wooden Stand, with beautifully carved decoration of Ho-o bird, etc., in gold lacquer.

151. Armrest, gold aventurine lacquer. Decorated with tree and vine in gold, silver and black lacquers. Very fine specimen.

152. Wine-cup (Sakazuki), of red lacquer. The decoration represents a farm scene, with farmer plowing and a boy carrying lunch. Signed, Ippo-sai.

153. Wine-cup, red lacquer. Ebis, one of the Seven Gods of Fortune, is depicted in gold and lead lacquers. Signed, Nagatsugu. Stand of Roiro lacquer carved in plum-blossom design.

154. Five Wine-cups, vermilion lacquer. Decorations in gold lacquer, Daikok, one of the Seven Gods of Fortune; the Yoro waterfall; "Chrysanthemum Youth"; Bush-clover by the Tamagawa river; A horse race between court nobles.

155. Wine-cup, fine vermilion lacquer. Rising-sun and crane (Hi-no-do-ni Tsuru) decoration in fine gold lacquer. Fine gold lacquer stand, pine-tree decoration.

156. Wine-cup, vermilion lacquer, decorated with pine-trees in gold lacquer. Unusual specimen.

157. Fine old Wine-cup, red lacquer. The decoration in gold represents priests transporting sacred pine-tree. Stand of vermilion lacquer ornamented with cherry and mume-blossoms.

158. Small Stand, black lacquer. Decorated with Tokugawa crests, etc., in gold.

159. Dispatch Box, Nashiji lacquer, decorated with cranes and reeds in gold and gold lacquer. Interior, fine Nashiji lacquer.

160. Dispatch Box, gold lacquer with arabesque decoration in silver. Interior, very fine gold Nashiji lacquer.

161. Dispatch Box, gold lacquer, decorated with chrysanthemums and Shippo-tsunagi design. Interior, Nashiji lacquer.

162. Box, with tray, of gold-flaked Roiro lacquer. Decoration of wild grape vines with fruit in coral. Interior, very fine Nashiji lacquer.

163. Small Box, gold Nashiji lacquer, decorated with bamboos and pines in gold lacquer. Interior, Nashiji lacquer.

164. Incense-box in three sections, gold lacquer decorated with a check design and the Seven Treasures (Shippo). Interior, fine gold Nashiji lacquer.

165. Censer, shape of Kuam (a headgear), in fine gold Giobu-nashiji lacquer and sprinkled gold. Interior, silver. Signed, Hoits-zo.

166. Pear-shaped Box, fine gold and tin lacquers.

167. Incense-box, Nashiji lacquer. Silver cover.

168. Old Box, double-diamond shape, gold lacquer, decorated in gold and silver lacquers.

169. Perfume Box, containing tray and seven small boxes, all in gold aventurine lacquer, richly decorated with chrysanthemums. The inside of the cover is decorated with a stork forming a crest. 17th century.

170. Box, hoof-shape, gold lacquer, with decoration of chrysanthemums in relief in gold and silver. (From the Samuel Colman collection.)

171. Incense Set, consisting of tray and two incense holders in togidashi lacquer finely decorated with landscapes and pine-trees. Silver incense-burner, with pine-tree decoration and net-work cover, and a silver holder containing all the implements necessary for the ceremony of incense burning.

172. Tea-box, black and gold lacquer, inlaid with mother-of-pearl and black lacquer.

173. Old Tea-box, gold lacquer, with wave design in black.

174. Old Box, shape of two tied bags. Decorated with pine-trees, etc., in gold lacquer.

175. Wooden Mace, with applied decoration carved from the skin of a gourd. Green cord and tassel. (From the Chinese Minister.)

176. Inro Case, old Japanese basketwork.

177. Large Box, Nashiji lacquer, decorated with the Shippo-tsunagi design in gold lacquer. Interior, Nashiji lacquer.

178. Saké-bottle, red lacquer, decorated with fans in silver and gold lacquers.

179. Picnic Box (Sageju), black lacquer, con-

taining trays, boxes and saké-bottle, all decorated with various kinds of flowers in togidashi gold and silver lacquers.

180. Two Boxes, gold lacquer. Ornamented with floral scrolls and the Mori crest.

181. Saké-bottle, black lacquer, with decoration in togidashi, representing the poet, Li Tai P'ok, looking at a waterfall. Signed by Zuiho, an artist.

182. Incense - holder, form of shell, in black lacquer with decoration illustrating a noted anecdote, Asazuma-buné (lady in a boat).

183. Large round Box, three sections, in many colored lacquers. Interior in black lacquer, decorated with autumn leaves, acorns, etc., in red and gold lacquers.

184. Box, gourd shape. Togidashi lacquer decoration of vine and leaves. Black stand. (From the Samuel Colman collection.)

CINNABAR LACQUER

185. Japanese cinnabar lacquer Rouge Box, beautifully carved floral design. Interior, black lacquer. 18th century. (From the Brayton Ives collection.)

186. Chinese cinnabar lacquer Jar, with landscape and figures carved in relief. Interior, black lacquer.

187. Set of Chinese cinnabar lacquer, writing-case, paper-box, paper-weight and writing-brush. The writing-case and paper-box are decorated with pagoda and lake scenes and floral designs, carved in relief.

188. Chinese cinnabar lacquer Cup-stand, beautifully carved with dragons, etc., in high relief. Green ivory and wood stand.

CASE 6

CHINESE PORCELAINS

Data and descriptions furnished by Professor Cho-yo.

1. Very large bottle-shaped Vase, of hard paste porcelain. The interior glaze is dark yellow crackled; that on the bottom being white, with a shagreened surface. Around the neck are floral designs and the body is divided into eight panels, on which landscapes and plants alternate, all the decoration being in rich, pure enamels over the glaze. Ch'ien-lung, 1736-1795.

2. Very large globular bottle-shaped Vase, of hard paste porcelain. The decoration consists of a Wan-nien (mushroom) border at the top and a lotus-petal band at the base, with Yun-kwak (clouds and cranes) and bats over the body, all in high relief on a background of deep lapis-lazuli blue under the glaze. The cranes are waxy white with feathers and outlines in underglaze blue and the other subjects are in peach-blow, also under the glaze. A wonderful production.

3. Very large gourd-shaped Vase, of hard paste porcelain. The glaze is bright and full of minute glistening granules and pittings. The vase is entirely covered with a gourd-bearing vine about which bats are flying, all in peach-blow and blue under the glaze.

4. Very large Vase, of enameled hard paste porcelain. The interior glaze is white, lustrous and iridescent, with a shagreened surface; the outside glaze being a rich lustrous black. The decoration consists of two stocks of the Moi tree (*prunus orientalis*) in almost full blossom, with small song-birds perched upon the branches. The petals are ivory white, speckled and lined with pale purple, and the birds, etc., are in colored enamels. At the top, inside, are three pine twigs upon a ground of black, and on the bottom are the potter's wheel mark and spatula traces reversed. It has a perfect foot of three ridges.

This is a representative specimen of the so-called Black Hawthorn of American and European collectors.

5. Large cylindrical Vase, of blue and white hard paste porcelain. Glaze lustrous, with a shagreened surface. Decoration of a landscape—Shapekee—on a moonlight night, skillfully executed in various shades of underglaze blue. It has a perfect foot with the mark of a half leaf in a double circle under the glaze on the bottom. K'ang-hsi, 1661-1722.

6. Large ovoid Vase, of blue and white hard paste porcelain, with an elaborate decoration depicting an august ceremonial function. A veritable treasure and one of the very best of its kind. (From the Chas. A. Dana collection.)

7. Large beaker-shaped Vase, of blue and white hard paste porcelain. Decoration of landscapes and floral designs skillfully executed in various shades of beautiful underglaze blue. K'ang-hsi, 1661-1722.

8. Large cylinder Vase, of blue and white hard paste porcelain, with a shagreened surface. Landscape decoration in deep rich blues under the glaze. Ch'ien-lung, 1736-1795.

9. Large pilgrim-bottle Vase with handles, of blue and white hard paste porcelain and lustrous glaze. The decoration consists of arabesque Tiger-lily scrolls, etc., in underglaze blue. On the bottom, in blue, under the glaze, is the period mark in six Chinese seal characters, Ta-tsing Ch'ien-lung nien-chi, 1736-1795.

10. Large beaker-shaped Vase, of blue and white hard paste porcelain, with lustrous glaze. Tiger-lily pattern, with arabesque flowers and bold foliated scrolls, in three shades of underglaze blue. K'ang-hsi, 1661-1722.

11. Large beaker-shaped Vase, of blue and white hard paste porcelain and bright, lustrous glaze. Arabesque Tiger-lily pattern in blue under the glaze. On the bottom, in deep underglaze blue, is the period mark in six Chinese characters, Ta-Ming Cheng-hwa nien-chi, 1465-1488.

12. Large Vase, of blue and white hard paste porcelain. The body and neck are grooved in the outlines of twisted flower-petals, bounded by double lines in blue and containing arabesque floral designs. On the bottom, within a double circle, under the glaze is a leaf mark. An important specimen.

13. Large powder-blue Vase, decorated with medallions reserved in white and containing landscapes, etc. K'ang-hsi, 1661-1722.

14. Large Jar, of blue and white hard paste porcelain, with decorations of fan-shaped medallions in underglaze blue and of arabesque Tiger-lily scrolls in white, reserved in deep blue. On the bottom is a double circle. (From the King of Holland's collection.)

15. Large Jar and cover, of blue and white hard paste porcelain with a shagreened surface. Decoration of diamond-shaped medallions and floral designs. On the bottom is the Kwei mark under the glaze. K'ang-hsi, 1661-1722.

16. Large Jar and cover, of blue and white hard paste porcelain. The decoration consists of three medallions containing symbolic articles, in beautiful lapis-lazuli blue under the glaze, reserved in Hawthorn pattern on a "cracked ice" background, in different shades of soft, clear blue. A very good example. K'ang-hsi, 1661-1722.

17. Jar, of blue and white hard paste porcelain, having a slightly crackled glaze with shagreened surface. Decoration of flowers and insects in a deep, strong blue. K'ang-hsi, 1661-1722. Wood cover.

18. Cylindrical Jar, of blue and white semi-hard paste porcelain; lustrous glaze, covered with a bold, irregular crackle. Fruit decoration in three shades of underglaze blue.

19. Jar and cover, of blue and white hard paste porcelain, decorated with garden scene (so-called "Long Elizas"). Period mark, Ta-Ming Cheng-hwa nien-chi, 1465-1488.

20. Bowl, of blue and white hard paste porcelain, with lustrous glaze. Decoration of Phong-wong

(mythical birds) and arabesque scrolls, reserved white on a blue ground under the glaze. On the bottom, within a double circle, is the mark of the six double petals and stamens, in underglaze blue. K'ang-hsi, 1661-1722.

21. Bowl, of hard paste porcelain, ornamented with various utensils drawn in peach-blow, interspersed with Shou and Foo characters and subtended by the Mystic Trigrams. Yung-cheng, 1722-1735. (From the Charles A. Dana collection.)

22. Large Persian Plaque, blue and white porcelain.

23. Large Plaque, blue and white porcelain, Tiger-lily decoration. K'ang-hsi, 1661-1722.

24. Large Plaque, blue and white porcelain. Decoration of medallions and floral designs.

25. Two Plates, of enameled hard paste porcelain. Decoration of five-clawed dragons and sacred ball in green enamel over the glaze on a background of deep underglaze blue. On the bottom of one, in blue under the glaze, is the period mark of Ch'ien-lung, 1736-1795; and on the other, that of Chia-ching, 1796-1821.

26. Bowl, of blue and white hard paste porcelain with lustrous crackled glaze. At the centre is a vase containing pine, bamboo and hawthorn twigs, in two shades of underglaze blue. On the bottom, within a double circle, is the period mark in underglaze blue, Ta-Ming Cheng-hwa nien-chi, 1465-1488.

27. Two plates, of blue and white hard paste porcelain, lustrous glaze; with Hawthorn decoration

on a "cracked ice" background. On the bottom is the Kwei mark within a double circle.

28. Bottle-shaped Vase, of blue and white hard paste porcelain, with lustrous glaze. The body is divided into four decorated panels. K'ang-hsi, 1661-1722.

29. Vase, of blue and white semi-hard paste porcelain with lustrous glaze. The decoration, in underglaze blue, consists of six medallions containing landscapes. K'ang-hsi, 1661-1722.

30. Vase, of blue and white hard paste porcelain, decorated with floral arabesques, etc., in blue.

31. Cabinet Vase, of blue and white soft paste porcelain, in the shape of a seed capsule. The glaze passes from a dark café au lait to a light gray and is covered with brown crackles. The decoration consists of eight ornamented medallions in soft underglaze blue, and of borders, etc. A rare and valuable example of the soft paste productions of the Ming period. Date (probably), Chia-ching. 1522-1567.

32. Cabinet Vase, of hard paste porcelain; lustrous glaze covered with microscopic granules. The body is decorated with arabesque designs and three medallions containing garden scenes in colored enamels; while, around the neck is the vertical palm-leaf pattern. Period mark in underglaze blue on the bottom, Ta-tsing Ch'ien-lung nien-chi, 1736-1795.

33. Cabinet Vase, bottle-shape, of blue and white hard paste porcelain decorated with conventional chrysanthemums and tree-peony flowers.

34. Powder-blue cabinet Vase, bottle-shape, very

deep color and even mottling. K'ang-hsi, 1661-1722. (From the Brayton Ives collection.)

35. Pair of small Beakers, blue and white porcelain. Leaf mark on bottom.

36. Tea-pot, decorated with rich arabesque design upon a coral red ground and a reserved medallion containing verses. Cover to match. Chia-ching, 1796-1821. (From the Austin Robertson collection.)

37. Tea-pot, of blue and white hard paste porcelain, with lustrous glaze and decoration of twelve bands.

38. Small Bowl, of blue and white hard paste porcelain, with lustrous glaze. The ornamentation, in underglaze blue, consists of cloud-pattern borders and chrysanthemum designs in "rice-grains;" while at the centre, inside, is the character, Shou, surrounded by five bats within a double circle. On the bottom, in underglaze blue, is the period mark, Ta-tsing Ch'ien-lung nien-chi, 1736-1795.

39. Rouge-box, of blue and white semi-hard paste porcelain. Decoration, on the body, in underglaze blue, of the wave-and-spray pattern, and on the cover, of four-clawed dragon in flames and clouds.

40. Brush-washer, of blue and white hard paste porcelain. The decoration in underglaze blue represents the characters in a famous Chinese poem by Li-tai-pe, also extracts from the poem. In underglaze blue, on the bottom, is the period mark, Ta-Ming Cheng-hwa nien-chi, 1465-1488.

41. Tall Cup, of blue and white soft paste porcelain, with lustrous crackled glaze. Garden scene

and poetical inscription in underglaze blue. Very good specimen.

42. Small Bowl, of blue and white hard paste porcelain, decorated with butterflies and blooming tree-peony in two shades of blue. Period mark, in blue, within double circles, on the bottom, Ta-Ming Cheng-hwa nien-chi, 1465-1488.

43. Cabinet Bottle, of blue and white soft paste porcelain (Fun-ting Waitzu). Dragon decoration in cobalt blue. On the foot is the seal mark of Yung-cheng, 1723-1735. (From the Brayton Ives collection.)

44. Writer's Water-vase, of blue and white semi-eggshell porcelain, with decoration representing the entertainment of a traveler. Ch'ien-lung, 1736-1795. (From the Brayton Ives collection.)

45. Small blue and white Cup; a bijou specimen.

46. Box and cover, of hard paste porcelain with lustrous glaze; that inside and on the bottom being sea-green. Decoration of five border designs in blue. In a square reserved on the bottom, is the period mark in underglaze blue, Ta-tsing Ch'ien-lung nien-chi, 1736-1795.

47. Box and cover, of blue and white hard paste porcelain, decorated with a classical pattern in underglaze blue. K'ang-hsi, 1661-1722.

48. Japanese Censer and cover, of hard paste porcelain, with lustrous glaze covered with microscopic granules. The body represents a thick bamboo grove with leaves at the top in two shades of pale underglaze blue. Border and cover in dark coral red and gilt. An important specimen. Made

of Imari clay, at Kutani, in the province of Kaga, about 1700.

49. Large ovoid Bottle Vase, with rams' head handles, covered with turquoise blue glaze. Raised ornaments divide the vase into four panels decorated with archaic floral designs, etc., incised and carved in low relief. (From the collection of the Comte de Semalle, member of the French legation at Peking, 1873-1885.)

50. Large ovoid Vase, of hard paste porcelain, coated with a brilliant monochrome glaze of glossy "mirror black," covered with microscopic pittings. The interior and bottom are covered with white glaze. A fine, important example. K'ang-hsi, 1661-1722.

51. Large cylindrical Vase, of hard paste porcelain with dazzling white glaze. The neck is decorated with palm-leaf and cloud bands; the shoulder, with conventional cloud belts; and the body is covered with beautiful arabesque scrolls, all being in mid-relief. An almost perfect piece. On the bottom, within a circle, in underglaze blue, is the period mark, Ta-Ming Cheng-hwa nien-chi, 1465-1488.

52. Large Vase, with flaring neck, of hard paste porcelain, covered with monochrome Lang-yao (Sang-de-boeuf) glaze, crackled throughout. On the bottom and at the top, the glaze is clair-de-lune. The vase is remarkable for its evenness of glaze, luster and smooth surface. K'ang-hsi, 1661-1722.

53. Large Vase, with dragon handles, covered with a celadon monochrome glaze of a bluish tint, boldly crackled in black and brown. Decoration, dragon in relief. Ch'ien-lung, 1736-1795.

54. Vase, balustre shape, with elephant tusk handles. Brilliant garnet and purple flambé and cream colored edges. Ch'ien-lung, 1736-1795. (From the Austin Robertson collection.)

55. Large Mandarin Vase, of semi-eggshell porcelain. Gold diaper groundwork, decorated with floral designs in high relief and two reserved vignettes containing elaborate designs in delicate enamels. 18th century. (From the Charles A. Dana collection.)

56. Large pear-shaped Vase, with decoration of dragon in clouds in blue and peach-blow. Date, about 1735.

57. Tall cylindrical Vase, of enameled hard paste porcelain, decorated with six medallions containing various designs, reserved on a background of gilt scrolls on dull red. Around the neck are twenty-four different compositions of the character, "Shou." Yung-cheng, 1723-1735.

58. Large beaker-shaped Vase, of enameled hard paste porcelain, with shagreened surface. Decoration of land and water plants, birds and butterflies in gold and colored enamels. Very fine example. K'ang-hsi, 1661-1722.

59. Trumpet-shaped Vase, with four long cylinder handles, of hard paste porcelain. Decoration of magnolia flowers and leaves in enamels on brilliant "mirror black" background. Interior glaze is white. On the bottom, in underglaze blue, is inscribed "Shi Shan Suey Pieng" (a precious thing of valuable stone mountains).

60. Pair of modern Japanese Vases, of soft faience with craquelé glaze. On the neck, the

decoration consists of conventional pheonixes in colored enamels over the glaze, while on the body is portrayed an autumnal country scene, with flowering plants in gold and enamels and flocks of flying wild geese. Signed, Shin-mura.

61. Tall cylindrical Vase, of enameled semi-hard paste craquelé porcelain—Famille Verte. The decorations represent a classical landscape and an imperial court scene, in gold and colored enamels. An important example. Date, between the last period of Ming and first of Tsing dynasty, 1630-1700.

62. Wine-kettle of enameled hard paste porcelain, decorated with butterflies, floral designs, cloud scrolls and diaper patterns in colored enamels, the last named two being on a speckled green background. A production of the latter part of the Ming period, 1573-1644, commonly known as Wanli porcelain.

63. Jar, of enameled hard paste porcelain. Around the shoulder is a border of medallions and interlaced squares, while the body is decorated with eight cranes in the form of medallions and with flowers, butterflies, etc., on a speckled green background. K'ang-hsi, 1661-1722. Teakwood cover.

64. Gourd-shaped Vase, with lion head and ring handles, covered with tea-color glaze of a light shade. Seal mark, Yung-cheng, 1723-1735. (From the Mary J. Morgan collection.)

65. Cylindrical Bottle Vase, apple-green glaze with bold crackle beneath. Yung-cheng, 1723-1735. (From the Mary J. Morgan collection.)

66. Gourd-shaped Vase, covered with sea-green

glaze and decorated with floral designs, inscriptions, etc., in gold and colored enamels. (From the collection of Count Kleczkowski, France.)

67. Bottle-shaped Vase, covered with yellow glaze and decorated with dragon in black enamel. A rare and flawless example. Ch'ien-lung, 1736-1795. (From the Brayton Ives collection.)

68. Bottle shaped Vase, powder blue glaze. Decoration of five-claw dragon modelled in low relief. (From the Chas. A. Dana collection.)

69. Pear-shaped Vase, with decoration of dragon, etc., in peach blow. On the bottom, within a double circle, is the period mark in six script characters. Ch'ien-lung, 1736-1795. (From the Chas. A. Dana collection.)

70. Bottle-shaped Vase, turquoise-blue craquelé glaze, with floral decoration in black. (From the Chas. A. Dana collection.)

71. Gourd-shaped Vase, of hard paste porcelain, coated with celadon monochrome glaze of a bluish tint. Lotus petal, cloud, and Key designs are engraved under the glaze. Tao-Kouang, 1821-1850. (From Blenheim Castle.)

72. Long-necked Vase, of soft paste (Kai-pien) white porcelain, decorated with bands of banana leaves and cloud designs.

73. Small Vase, of soft paste (Kai-pien) porcelain with lustrous white glaze, minutely crackled throughout. The body is decorated with an incised design, and on the bottom is incised the period mark in beautiful seal characters, Ta-tsing Ch'ien-lung nien-chi, 1736-1795.

74. Small Vase, quatre-foil lobes, of soft paste (Kai-pien) white porcelain. The decoration consists of grapevines and squirrels in relief. A very good example. 16th century.

75. Low bottle-shaped Vase, of hard past porcelain, covered with a monochrome clair-de-lune glaze, uniformly crackled. On the bottom in underglaze lavender blue, is the period mark in six Chinese characters. Ta-tsing Ch'ien-lung nien-chi 1736-1795.

76. Bottle-shaped Vase, of enameled hard paste porcelain, with sea-green glaze inside and on the bottom, and gold covered rims. Decoration of arabesque flowers in colored enamels on a background of impressed floral scrolls in dark pink. On the bottom, in underglaze blue, is the period mark. Ta-tsing Ch'ien-lung nien-chi, 1736-1795.

77. Pilgrim Bottle Vase, with scroll handles. Decoration of flowers and vines in blue beneath the glaze and in colored enamels applied over the glaze. A beautiful example. Seal mark, Ch'ien-lung, 1736-1795. (From the Mary J. Morgan collection.)

78. Bottle-shaped Vase, of hard paste porcelain, covered with a lustrous monochrome glaze of lavender blue.

79. Small bottle-shaped Vase, of hard paste porcelain, covered with a monochrome crackled glaze of "King-fisher" blue.

80. Small bottle-shaped Vase, of hard paste Tie-sin-hwa (iron-rust) porcelain. The lustrous glaze is a dark brown speckled with dots like iron filings. A good example. K'ang-hsi, 1661-1722.

81. Small bottle-shaped Vase, of hard paste porcelain. The body is covered with arabesque floral designs in green reserved in mirror-black enamel. On the bottom, in black enamel, over the glaze is the period mark, Ta-tsing Ch'ien-lung nien-chi, 1736-1795.

82. Small bottle-shaped Vase, canary yellow, covered with minute crackles.

83. Globular bottle shaped Vase, of hard paste porcelain. Decoration of vertical palm leaf and cloud borders and arabesque floral scrolls in blue under the light yellow glaze.

84. Small globular bottle-shaped Vase of enameled hard paste porcelain. The decoration consists of a poetic inscription and pomegranate flowers in colored enamels over the glaze. Period mark on the bottom in underglaze blue, Ta-tsing Ch'ien-lung nien-chi, 1736-1795.

85. Bottle-shaped Vase, mottled crushed strawberry and liver color. Perfect proportions and flawless glaze. Yung-cheng, 1723-1735. (From the Brayton Ives collection.)

86. Low bottle-shaped Vase, peach-blow. Yung-cheng, 1723-1735. (From the Samuel Colman collection.)

87. Paint-brush Washer, of hard paste porcelain, covered with a monochrome glaze in various shades of peach-blow. On the body, under the glaze, are incised three circular arabesque scrolls. Period mark on the bottom in underglaze blue, Ta-tsing K'ang-hsi nien-chi, 1661-1722. (From the Austin Robertson collection.)

88. Japanese Omiki-dokkuri (sacrificial saké bottle), of decorated hard paste porcelain. At the neck are floral scrolls in gilt on coral red, after the manner of Kinrandi (gold brocade) and on the shoulder, three kinds of brocade are represented as curtains before a shrine. On the body are two badges, Mune-bachi, in gilt on red ground. In red over the glaze, on the bottom, is the factory mark, Kutani Shoundo sei. This is sometimes known as Kaga ware, being made at Kutani, province of Kago. End of 19th century.

89. Set of three Figures, of hard paste polychromatic porcelain. The largest figure wears a state robe, upon which are reserved seven medallions decorated with five-claw dragons chasing a sacred ball. The expressions of the three faces are wonderful. Ch'ien-lung, 1736-1795.

90. Dog Foo and stand, of hard paste polychromatic porcelain. Brilliant glaze, with colorings of apple-green, brownish-purple, bluish-green and creamy-white. On the back of the figure is a conventional lotus flower bud and leaf, intended for incense, and by its side is a young Dog Foo. A good example of the Kochi work.

91. Bowl, of enameled hard paste porcelain, with green glaze. Decoration of arabesque roses in pure enamels. K'ang-hsi, 1661-1722.

92. Plate, of enameled hard paste porcelain, decorated with border of medallions and floral designs and with a flower-basket containing roses, etc., in pure enamels. K'ang-hsi, 1661-1722.

93. Plate, of enameled hard paste porcelain.

The decoration represents a Tavistic figure, Shan-te, with a bundle of scrolls by his side, and attended by a page and deer, all in pure, iridescent enamels. Border of bats in vermilion, flying wing to wing. On the back, is inscribed within double circles in underglaze blue, the period mark, Ta-tsing K'ang-hsi nien-chi, 1661-1722. A beautiful example.

94. Cup and saucer, of hard paste eggshell porcelain. Famille Rose. Decoration of interior, garden scene and Buddha fingers.

95. Three Cups and Saucers, of enameled hard paste porcelain. Famille Rose type. Decoration of flower baskets and floral designs.

96. Bowl and cover. Same decoration as No. 95.

97. Small Cup, of enameled hard paste porcelain, decorated with flower designs in panels. Famille Verte. (From the Samuel Colman collection.)

98. Small Bowl, of white eggshell (To-tai-ki) porcelain. On the bottom, inside, is incised the period mark in four seal characters, Yung-lo nien-chi, 1413-1425.

99. Small Cup and Saucer, of enameled hard paste porcelain, "Rose-back." The glaze on the outside is rose-red, lustrous and with a shagreened surface. Rose decoration inside of cup. Yung-cheng, 1723-1735.

100. Jar and cover, of enameled hard paste porcelain, decorated with medallions, floral designs, etc. (Famille Verte.)

NABESHIMA PORCELAIN

101. Japanese Plate, of blue and white hard paste porcelain, decorated with a raft, cherry-blossoms, and three Tomoi in underglaze blue. Three floral scrolls on the under side and on the foot the Kushi-gata (comb) design. Made at Okawachi, province of Hizen, about 1780.

102. Japanese Plate, of blue and white hard paste porcelain, with an orange-skin surface. The decoration represents a net, the meshes formed by foaming swells of water in place of threads. Made at Okawachi, province of Hizen, about 1820.

103. Japanese Bowl, of blue and white hard paste porcelain. The decoration, in underglaze blue, consists of six stems of blossoming Hagi (bush clover). On the under side are three floral designs and the Kushigata (comb) design around the foot. Made at Okawachi, province of Hizen, about 1790.

104. Japanese Plate, of blue and white hard paste porcelain, decorated with floral designs in two shades of blue.

105. Japanese Plate, of enameled hard paste porcelain, with decoration of cherry blossoms in enamels and rafts on running water in two shades of underglaze blue. On the under side are three floral designs and around the foot the Kushigata (comb) design in blue. Made at Okawachi, province of Hizen, about 1780.

106. Japanese Plate, of enameled hard paste porcelain. Same decoration as No. 105.

107. Japanese Bowl, of blue and white hard paste porcelain. The decoration, in underglaze blue, is a landscape after the famous painter, Sesshu. On the under side are Shippo-tsunagi (treasures linked together) designs and the Kushigata (comb) design in clear, underglaze blue. Made at Okawachi, province of Hizen, about 1750.

108. Japanese Bowl, of enameled hard paste porcelain, glaze covered with microscopic granules. The decoration, in two shades of soft underglaze blue and pure enamels, represents climbing ivy clinging to a leafless tree. Shippo-tsunagi and Kushigata (comb) designs in underglaze blue, on the under side. Made at Okawachi, province of Hizen, about 1790.

109. Japanese Plate, octagonal, of enameled hard paste porcelain, decorated with Shippo (seven treasures) design in blue and enamels around the character, Shu (longevity). On the under side are floral and Kushigata (comb) designs. Made at Okawachi, province of Hizen, about 1760.

110. Japanese Plate, of blue and white hard paste porcelain, decorated with seven border patterns in two shades of blue. Kushigata (comb) design in blue, around the foot.

JAPANESE POTTERY

111. A "Roso-Suikin" Jar and cover of Yenshu Takatori pottery. Made at Sobara-mura in the province of Chikuzen, about 1650. (From the collection of Yensin, the Duke of Totomi, Japan.)

112. Bowl of Jakatsu (Dakatsu) Satsuma pottery. Made in the province of Osumi, about 1630.

113. Bowl of Chosen Satsuma pottery. Made near Chosa, province of Osumi, about 1690.

114. Small Tea-pot (Kinsu) of soft paste pottery. The iridescent amber-colored glaze is mottled with tortoise-shell and covered with crackles. A very good specimen of the Chosa-yaki pottery. Made at Chosa, province of Osumi, about 1750.

115. Bottle-shaped Vase, pottery with metallic reflections. Made at Seto, province of Owari. 17th century.

116. Jar of hard paste pottery. The glaze is in two coats, one of thin tessha (iron-ochre) brown, partially covered by the second of black, shading into brown, which runs down over the body, with many ends in pale blue flambé. Made at Seto, province of Owari, about 1660. A good example of that ware.

117. Tea-bowl (Cha-no-yu jawan), with flaring rim, of hard paste pottery. The rich, lustrous glaze, crackled throughout, is flecked and marbled with minute flambé and displays a beautiful iridescence. On the body is a horizontal ridge, over which the glaze runs down and ends abruptly, while the upper

rim is of silver and is known as Fukurin. Made in the province of Owari, about 1500. A rare and important specimen.

118. Cup (Yunomi jawan), of hard paste Soma pottery, with the Soma badge. The outside glaze is brownish gray, covered with spots of metal rust, while the interior and Soma badge are in celadon covered with bold crackle. On the bottom, at the base, is impressed in an oval, the mark Soma. Date, about 1820.

119. Cup (Yunomi jawan), of hard paste Soma pottery. The glaze of pale tea-powder brown is covered with bold crackles, and streaked and mottled with gray, cream, blue and pale clair-de-lune. Made about 1820. A very good example of the ware.

120. Tea-bowl (Cha-nomi jawan), of hard paste Takatori pottery. Three glazes; one of brilliant blackish brown, shading into yellowish brown, is covered by the other two of grayish yellow and pale gray, the last being crackled. The outline of the upper rim is called Korin mume. The potter's wheel marks are visible. Made at Sobara-mura, province of Chikuzen, about 1670.

121. Low bottle-shaped Vase, of semi-soft paste Takatori pottery. The glazes are three; dark brown, pale white and pale green; the last two being crackled. A very good example of the ware. Made in Sobara, province of Chikuzen, about 1780.

122. Large bottle-shaped Vase, of hard paste pottery. The glaze is a glossy, brilliant, beautiful, purplish black, approaching "mirror black," partially

splashed with gray and clair-de-lune. A rare specimen.

123. Slender bottle-shaped Vase, of hard paste Imbe pottery. Chocolate color glaze, mottled with chestnut and dark drab and with an iron lustre. On the bottom is impressed a diamond shaped mark. Made in the province of Bizen, about 1720.

124. Tea-bowl (Cha-no-yu jawan), of hard paste indented Ishiiri pottery. Glaze of pale brownish black, mottled with brown and pale tea-powder color. The body contains three equidistant groups of three stones each. On the bottom rim is impressed the stamps of Kiku-gata, and the potter's wheel mark reversed. Made at Karatsu, about 1600.

125. Low Tea-bowl (Cha-no-yu jawan), of soft paste Kenzan pottery. Two glazes, one a glossy black, and one a pale creamy white, covered with minute pittings. The body is decorated with a badge of two intersecting circles and with a fan bearing the same badge. On the bottom is signed the maker's name, Kenzan, in underglaze white. Made about 1730. A fine specimen.

126. Chinese Censer, with handles, of hard paste pottery. Rich, beautiful, clair-de-lune glaze, shading into purplish hawthorn tint where it is thin, and crackled throughout. At the base, the glaze is a dead-leaf brown. A fine specimen of the beautiful Ming reproductions of the Yuan-tsu pottery. Chia-ching, 1522-1566.

127. Chinese Wine-cup, of hard paste pottery. The glaze is a rich clair-de-lune, flecked and clouded with purplish hawthorn tint, and a dead-leaf brown at

the base. A fine example of Yuan-tsu pottery, 1279-1367.

128. Ninsei pottery Tea-bowl, decorated with medallions in color. Date, about 1700.

129. Bowl, of stone-paste craquelé enameled Satsuma pottery. The body is divided by vertical ridges, into four sections, decorated with flag patterns in gold, oxidized silver and enamels, all over the glaze. On the bottom is the potter's wheel mark reversed. Date, about 1790.

130. Saké Cup, of soft paste enameled Satsuma pottery, with a creamy white craquelé glaze. The decoration consists of a landscape and a figure holding a cup, beautifully executed in pure enamels over the glaze. On the body is written in gold, over the glaze, with a seal mark in red enamel, the name of the maker and "made in Satsuma," "Satsuma-sei Sayu-sai."

131. Incense-burner (Koro), of hard paste decorated pottery. Pale gray glaze, uniformly crackled. Decoration of Ogi-nagashi (fans floating on water) in gold, oxidized silver and enamels. On the bottom is stamped the mark, Kiyo. Made at Kiyomizu, about 1860. Silver cover, pierced fan design.

132. Bottle-shaped Vase, of soft paste enameled pottery, orange-skin surface covered with beautiful uniform crackles in brown. The decoration consists of a spear-head band and arabesque Kiri flowers in enamel and gilt over the glaze. On the bottom is stamped the maker's name, Ujisuke. Made at Awata, about 1750.

133. Tea-jar, of semi-hard paste pottery, with

glaze passing in color from very dark to golden brown. On the bottom are the Itogukuri lines. Made at Zeze, province of Omi, about 1750. Ivory lid.

134. Old Tea-jar, with loop handles, horizontal groove and ivory lid. The glaze is of brilliant dark browns, changing into shades of chocolate brown. This has been named Myojo (Morning or Evening Star.) Made at Seto, about 1240, and attributed to Kato Shiroemon.

135. Old Tea-jar, with low body, large mouth and ivory lid, and known as Omi (a large ocean). The glaze is like that of No. 133, with iron red shading. Made at Seto, about 1310.

136. Old Tea-jar, ovoid form, horizontal groove and ivory lid. Blackish-brown glaze running into hazel color. It has the Itoguri mark on the bottom. Made at Seto, about 1360.

137. Old Tea-jar, tall, with handles at shoulder, and ivory lid. Glaze of dark brown shading down to chocolate. Made at Seto, about 1650.

138. Old Tea-jar, with ivory lid. Glaze of soft brown with water-drop mark in lighter shades. Takatori ware. Made about 1690.

139. Old Tea-jar, with ivory lid. The clay is of dark grayish-brown, thinly covered with a pale gray glaze and with cross-lines and flowers filled in with white. Yatsushiro ware, with the Itoguri mark on the bottom. Made at Shimo Toyoharu, Higo, about 1630.

CASE 7

CLOISONNÉ

1. Chinese cloisonné enamel Koro. Mark of Ch'ien-lung period, 1736-1795.

2. Pair of old Chinese red cloisonné enamel Vases.

3. Mammoth Chinese cloisonné enamel Vase, with lobes.

4. Large Chinese cloisonné enamel Vase, globular, with dragon design.

5. Large Chinese cloisonné enamel Vase. Ming period.

6. Large Chinese cloisonné enamel Temple Vase and cover, with head and ring handles in gilt bronze. Archaic designs in dark enamels cover the body, the shoulder being decorated with a band in green on a turquoise background. Very fine. (From the Austin Robertson collection.)

7. Old Chinese cloisonné enamel Plaque, decorated with dragon, Ho-o bird, etc. Fine.

8. Chinese cloisonné enamel pilgrim Bottle. (From the Addington and Geza de Krazy collections.)

9. A pair of Japanese Shippo enamel Vases.

10. Fine Chinese cloisonné enamel Vase. Taken from the Summer Palace, Peking, 1860. (From Colonel Guthrie's collection.)

11. A pair of Chinese cloisonné enamel Beakers.
12. Tall Chinese cloisonné enamel Vase, white ground. A fine and unusual specimen.
13. Chinese cloisonné enamel Vase, with translucent colors. Very fine.
14. Antique Chinese cloisonné enamel flower Vase.
15. Chinese cloisonné enamel Stand.
16. Chinese cloisonné enamel Vase, beaker shape.
17. Antique Chinese cloisonné enamel Column.
18. Small Chinese cloisonné enamel Bottle-vase. Pavilion mark. Fine.
19. Chinese cloisonné enamel Vase. Yung-cheng period, 1723-1735. Wood stand, inlaid with silver.
20. Chinese cloisonné enamel pilgrim-bottle Vase; white ground. Unusual specimen,
21. Chinese cloisonné enamel Vase, flat, diamond shape. Yung-cheng period, 1723-1735. Fine.
22. Old Chinese cloisonné enamel Vase, supporting five smaller ones. Signed. Fine and unusual.
23. Chinese cloisonné enamel Vase and cover. Brass handles.
24. Chinese cloisonné enamel flower Vase, with three feet. Seal of Ching-tih period, 1520.
25. Small Chinese cloisonné enamel Vase, white ground.
26. Small Chinese cloisonné enamel Bottle-vase. Fine and very rare shape. Yung-cheng period, 1723-1735.

27. Small Chinese cloisonné enamel Vase. Yung-cheng period, 1723-1735.

28. Japanese cloisonné enamel Set, two vases and incense burner.

29. Chinese cloisonné enamel Incense Burner, tripod. Arabesque design with circular show mark, fungi form borders, etc., on a turquoise ground. Head and ring handles in gilt bronze and a perforated repoussé cover with enamel decoration. Ch'ien-lung period, 1736-1795. (From the Austin Robertson collection.)

30. Chinese cloisonné enamel Incense Burner, tripod. Bronze legs and handles, inlaid with Greek key pattern in dark blue. Openwork cover.

31. Chinese cloisonné enamel Incense Burner, with cover of openwork black enamel.

32. Chinese cloisonné enamel Incense Burner, with lattice-work silver cover.

33. Chinese cloisonné enamel Incense Burner and silver cover.

34. Miniature Chinese cloisonné enamel Tripod. Fine.

35. Old Chinese cloisonné enamel Tray.

36. Chinese cloisonné enamel Saucer, with coral top.

37. Chinese cloisonné enamel Saucer, with jade handle. Summer Palace mark.

38. Small Chinese cloisonné enamel Saucer.

39. Old Japanese cloisonné enamel Plate, with decoration of Ho-o bird and lotus flower.

40. Chinese cloisonné enamel Bowl. Fine. 1725.

41. Old Chinese cloisonné enamel Dagger-sheath, with dagger. Fine.

42. Old Chinese cloisonné enamel Dagger, brass mountings. (From the Samuel Colman collection.)

43. Chinese cloisonné enamel Scepter, with carved jade medallions. Very fine.

44. Old Chinese cloisonné enamel Duck, standing on a turtle.

45. Altar set of incrustated Chinese cloisonné enamel. (Champlevée.) Five pieces.

BRONZES

Data and descriptions furnished by Professor Cho-yo.

46. Large Japanese iron Censer, with elaborate gilt ornamentation. The cover is decorated with a dragon and is surmounted by an imp on a globe supported by a devil. Shoki, a devil-driver, is represented on the globe. Signed, inside the cover, in nine seal characters, Dai Nihon Tokyo Tekko-do sei. Modern.

47. Pair of Japanese bronze Vases, decorated with flower and key-pattern borders and Ho-o birds (phoenix). Dark hazel patine. Modern, last quarter of 19th century. (Made at Tokyo Government Works.)

48. Old Chinese bronze Vase, beaker shape. Patine of Nashiji (pear-skin) ground, sprinkled with flakes of gold. The handles, bands, feet, etc., are in the shape of bamboo roots and on the shoulder are three Dog Foo heads in relief. On the bottom, in high relief, is the period mark in six square Chinese characters, Ta-Ming Seu-en-ti nien-chi, 1426-1436. An important specimen.

49. Old Chinese bronze Vase, beaker shape, with gilded handles. Variegated red patine. The ornamentation consists of raised borders and lines in archaic designs. In relief, on the bottom, is the period mark in six square Chinese characters, Ta-Ming Seu-en-ti nien-chi, 1426-1436. (From the Austin Robertson collection.)

50. Old Chinese sahari bronze Vase, beaker shape, with plain handles. Patine of dark brownish yellow.

51. Old Chinese bronze Vase, with four equidistant rows of fins extending from top to bottom. Natural patine of brownish black. Decoration of Dog Foo head and dragons on key-pattern ground. An important example of the beaker shape Vases employed in Chinese temples.

52. Old Chinese yellow bronze Vase, square, with ears reaching to the shoulder. Yellowish brown patine. Decorated with a dragon in flames, chased in high relief, and inscriptions in Chinese characters, one giving the period and year, Ming dynasty, 1435. An important specimen.

53. Old Chinese bronze Vase, form of flower basket, with movable handle. Dark brown patine. The body is decorated with conventional scroll outlines of Dog Foo heads, gracefully executed in high relief. An interesting specimen.

54. Old Chinese bronze Censer, three sections and cover. Beautiful gold-touched hazel patine. The cover and two sections are decorated with a graceful perforated dragon design.

55. Old Chinese bronze Censer, tripod, with loop handles. Patine of beautiful vermilion red covered with clouds of chocolate color. On the bottom is the period mark in six Chinese seal characters, Ta-Ming Seuen-ti nien-chi, 1426-1436. A very important specimen.

56. Old Chinese yellow bronze Censer, with cover and handles. Dark yellowish brown patine. The

body is decorated with conventional dragon outlines in high relief and with six Shou (longevity) characters. Perforated cover, surmounted by Dog Foo. In high relief, on the bottom, is the period mark in six square Chinese characters, Ta-MingSeuen-tinien-chi, (1426-1436). A good specimen.

57. Old Chinese bronze Censer, with griffin-head handles and cover of red sandalwood, surmounted by a perforated jade top. Pale grayish-blue patine. Borders of archaic dragon designs on key-pattern ground decorate the body.

58. Old Chinese yellow bronze Censer, with cover and handles. Pale yellow patine. The body is decorated with figures, floral borders, etc. In high relief, on the bottom, is the period mark in six Chinese characters, Ta-Ming Seuen-ti nien-chi, 1426-1436.

59. Old Chinese bronze Censer, with dragon handles and cover. Patine of dull brown. Decoration of dragons in high relief. On the bottom, in high relief, is the period mark in four Chinese characters, Seuen-ti nien-chi, 1426-1436.

60. Old Chinese bronze Censer. Patine of different shades of brown and copper-red, underlaid with gold flakes. On the bottom, within a double circle, are engraved eight Chinese characters, "Ts'i-ts'i song-song pau yan tsi" (children! grand-children! for a long time use this as a treasure). An important specimen. Cloisonné enamel cover, chrysanthemum design.

61. Old Chinese bronze Censer, lobed, with handles. Beautiful hazel patine, covered with large

flakes of gold. On the bottom, in relief, is the period mark in six square Chinese characters, Ta-Ming Seuen-ti nien-chi, 1426-1436. Silver cover with perforated chrysanthemum design.

62. Chinese bronze Censer, with handles and jade-tipped red sandalwood cover. Patine of gold Nashiji (pear-skin) ground covered with clouds of gold. On the bottom, in high relief, is the period mark in four Chinese seal characters, Seuen-ti nien-chi, 1426-1436.

63. Old Chinese yellow bronze Censer, square, with cover. Patine of yellow Nashiji (pear-skin) ground. The decoration on the body and cover consists of dragons, carp, etc., in high relief. In relief, on the bottom, is the period mark, Kang-hsi nien-chi, 1661-1722. A good specimen. (From the Austin Robertson collection.)

64. Old Chinese yellow bronze Censer, with handles. Patine of hazel brown covered with gold flakes. On the bottom is the period mark in two Chinese seal characters, Seuen-ti, 1426-1436. Jade cover with silver rim and bronze stand.

65. Old Chinese yellow bronze Censer, with phoenix handles. Patine of dark yellow Nashiji (pear-skin) ground covered with gold flakes. In relief, on the bottom, is the period mark in six Chinese square characters, Ta-Ming Seuen-ti nien-chi, 1426-1436. Red sandalwood cover. Bronze and red sandalwood stands.

66. Old Chinese yellow bronze Censer, fluted in chrysanthemum pattern, with griffin-head ears.

Patine of dark yellowish brown, covered with large flakes of gold. On the bottom is an incised period mark, Seu-en-ti nien-chi, 1426-1436. Red sandalwood cover.

67. Chinese bronze Censer, tripod, finished in bronze patine, with archaic gilded key and scroll patterns. Cover and stand of finely polished red sandalwood, the former with a symbol of longevity, "Ta-Keih."

68. Old Chinese bronze Censer, in the form of an archaic sacrificial cup, "Shak," on three slender feet. Fret border and dragon-head handle. Dark brown patine. (From the Austin Robertson collection.)

69. Old Chinese bronze Vase, with elephant-head handles, connected by wave-pattern border. Patine of beautiful shades of brown, yellow and purplish red.

70. Old Chinese yellow bronze Vase, with lion-head and ring handles, resting on a tripod of elephant heads. Patine of hazel brown.

71. Old Chinese bronze Vase, square, with Dog Foo and ring handles. Covered with fine old patine and inlaid with gold and silver in archaic design. (From the Austin Robertson collection.)

72. Old Chinese yellow bronze Vase, with two detachable phoenix handles. Patine of dark grayish yellow, covered with minute specks of gold.

73. Old Chinese bronze Tablet, on four feet. Patine of mixed dull black and purplish red. On the top, in high relief, are sixty square Chinese characters, the last line of which says, "Keep this for eternity."

The line before indicates that a famous maker, Hung-Hwang, produced the piece in the mid-summer of 1505. A very important specimen.

74. Small old bronze Vase, bottle-shape. Patine of dark brown with clouds of copper red.

75. Small Chinese yellow bronze double Vase, decorated with gilt dragons in high relief, and wrought into elaborate archaic designs. A good specimen. Ch'ien-lung, 1736-1795.

76. Small Japanese bronze Vase, square, with scroll handles in shakudo and silver. Reddish brown patine. Decorated with gold borders and crests in gold and silver.

77. Old Japanese bronze Vase, square, with head and ring handles. Patine of different shades of black, brown and dark purple. Near the bottom, on one side, is an oval stamp, "Gyokusei-do," a studio name. A good specimen.

78. Japanese iron Censer, tripod, with handles, and decorated with tiger, dragon, etc., in gold, silver and bronzes. The cover has a perforated network of bamboo stems and leaves, surmounted by a red bronze sparrow. Signed, on the bottom, Yamauchi Gyokuyu. Last quarter of 19th century. A good specimen.

79. Japanese sahari bronze hanging Censer. Pale yellow patine. Decoration of dragon bands, inverted lotus-petals and key-pattern borders. On the bottom is the maker's studio name in two Chinese seal characters, Tosai.

80. Japanese bronze Censer, on three balls. Lustrous dark brown patine. On the body are three disks containing bats, deer and peach-twigs, all in high relief, on nunome-zogan (woven fabric) ground. On the bottom is inscribed in relief, "Cast by Seimen in the period Bunsei," 1816-1829.

81. Japanese bronze Censer, rabbit-shape. Light chocolate patine. The body is decorated with Kiri badges and tree-peony in enamel, the work being splendidly executed. Signed, Hirata, in a gourd outline of shakudo. A very good specimen.

82. Japanese bronze Box and cover, resting on three lion-heads. Patine of dark brown touched with gold. The body is decorated with three Awoi crests and borders of arabesque lotus scrolls in relief on nanako background. Red sandalwood cover.

83. Japanese bronze Jardiniere, resting on a tripod of conventional elephant-heads. Burnt copper color patine and decoration of key-pattern bands.

84. Pair of Japanese bronze Candlesticks. Yellowish brown patine and decoration of elaborate perforated arabesque scrolls. Made by Harusaka, of the province of Settsu, and signed in relief.

85. Japanese bronze Vase, long neck and low body, with Dog Foo head ears.

86. Japanese bronze Vase, narrow beaker-shape, with two long tube-like ears. Patine of dark grayish hazel.

87. Japanese bronze Vase, globular body, long neck, with dragon-head and ring handles, connected by a turtle-shell pattern band. Patine of dark hazel.

88. Antique Japanese bronze Koro, with lily handles and Dog Foo cover.

89. Japanese yellow bronze Holder, representing a devil carrying a huge kettle, with a heavy wooden cover.

90. Japanese bronze ladle, decorated with gold.

CASE 8

JAPANESE SWORDS.

Data and descriptions furnished by Professor Cho-yo

1. Long Sword (Katana), beaten by Rai-Taro-Kuniyuki. The maker was actually the second, but artistically the first and most renowned in the Rai family, having been one of the few great and famous sword-producers. He was born in 1218 and died in 1297. The blade is rather thin, slender and light, as typical ones should be; it is hard and tenacious and its tint is superbly fine. Examined, identified and certified by Honnami Chikayoshi, tenth generation in the direct line of Yotoku-sai Koetsu, in May, 1896, and so inscribed on the plain magnolia wood scabbard.

2. Large short Sword (O-Wakizashi), in a scabbard of red lacquer and iron, decorated with the Kiri badge in gold and arabesque floral designs in relief. The mountings in iron in relief represent the three and five flower Kiri badge. The two knife-handles are in the form of dragons and on the blade a dragon is outlined.

The work is strongly conceived and executed, being in accordance with the spirit of Japan. Signed on the sword, "Sagamino-Kuni-ju-nin Sadamune." (Sadamune, a resident of the Province of Sagami.) Date, 1299-1349.

3. Long Sword, in a plain wood scabbard. It belongs to the best old group of Japanese swords. Signed, Munechika. Date, 1335.

4. Long Sword, with mountings in Tachizukuri, or State style. The decoration consists of chrysanthemums in relief on the hilt and in gold lacquer on the scabbard.

One side of the hilt is inscribed, "Eisei Roknen Hachigatsu Hi," while on the other is the maker's name and place of residence, Tadamitsu of Osafune, in the Province of Bizen. Date, 1509.

5. Long Sword, in a plain wood scabbard. This belongs to the best old group of Japanese swords. Signed on the hilt, Norishige (1300-1325).

6. Long Sword, in a plain wood scabbard, which is inscribed, "So-shu Kamakura-no-ju Sadamune." (Sadamune, a resident of Kamakura, Province of So.) The blade should be noticed and the sword belongs to the best old group of Japanese swords. Signed, Sadamune. Date, 1299-1349.

7. Short Sword (Wakizashi), in a black lacquer scabbard decorated with dragon-flies and with mountings of dragon-flies in gold and other metals. Signed, Jochiku.

8. Short Sword (Wakizashi), in a black lacquer scabbard decorated with maple leaves and small pieces of gold foil. The mountings are in tree-peony and Dog Foo designs and the blade is ornamented with a perforated design of a dragon coiling upon a long double-bladed sword. The knife-handle is signed Mitsuyoshi and the sword belongs to the new group of Japanese swords. Date, 1750.

9. Long Sword, in a black lacquer scabbard, decorated with chrysanthemum leaves and small pieces of gold foil, and with mountings in the chrys-

anthemum design. The guard is decorated with maple leaves and cherry blossoms in relief and is signed Akitoshi. The sword is signed Kanemori. Date, 1660.

10. Short Sword (Tanto) in a plain wood scabbard. A dragon ascending a double-bladed sword is carved in relief on the blade. The hilt is engraved, "Yasutsugu made this in the Province of Echizen," with an Awoi badge. It belongs to the new group of Japanese swords. Date, 1770.

11. Long Sword, in a black lacquer scabbard, with mountings in Tachizukuri or State style. The sword is not signed, but belongs to the old group of Japanese swords. Date, about 1550.

12. Long Sword in a black lacquer scabbard, decorated with a vine, bearing autumnal flowers, which are also represented by the mountings in shakudo, gold and red copper. The menukis (the piece on each side of the hilt) are a pair of cranes.

Signed, Nagayoshi. Date, about 1362-1390.

13. Long Sword, in a black lacquer scabbard, with carefully executed mountings. The hilt is of shibuichi, with bamboo twigs in enamel and the guard of fine shakudo is signed, Ikken-Ken Yasutsugu.

The sword is not signed, but belongs to the new group of Japanese swords. Date, 1650.

(From the Samuel Colman collection.)

14. Short Sword (Tanto) with teak-wood hilt and scabbard, carved in arabesque designs in relief and inlaid with ivory, jade, amber, etc. Not signed.

(From the Samuel Colman collection.)

15. Short Sword (Tanto) with scabbard, hilt,

guard, and all the mountings in shibuichi, decorated with floral designs and birds. The guard is signed Gansuiken Takefusa, and the knife, Yukitsugu.

The work is skillfully and beautifully executed and the sword belongs to the best old group, being a good example of the skill of the Japanese in tempering swords. On the hilt is an inscription, Osafune Kiyomitsu, a resident of the province of Bizen, etc.

Date, 1551-1573. (From the Samuel Colman collection).

16. Short Sword (Wakizashi) in a lacquer scabbard, imitating the bark of a pine tree. The mountings and knife-handle represent various kinds of insects, beautifully executed, and signed Jochu and Toshimitsu, both being names of Jochiku, a famous metal worker. The knife is signed by Ujishige of Harima, who belonged to the best new group of sword producers (1710-1735).

The sword is a rare piece, belonging to the best new group of the kind and is signed Mumetada Shigeyoshi. (1625.)

17. Short Sword (Tanto) in a scabbard of delicately fluted lacquer (Fuenwi), decorated with cherry-blossoms in gold lacquer. The mountings are of silver in cherry-blossom design and signed by Tokasai Nagahide. The sword is a good example of the old group. Inscribed with maker's name and date, "Osafune Kiyomitsu, a resident of the province of Bizen, 1551."

18. Short Sword (Tanto) in a Kiri wood scabbard, decorated with flies, a long brush in ivory and silver lacquer, etc. On one side of the hilt is a lotus

bud, symbol of the Universe, and on the other side is Kannon, God of Mercy, in a cave. It belongs to the old group and is signed Kanemaki Jusuke, 1550.

19. Short Sword (Wakizashi) in a black scabbard with mountings in dragon and water designs, inlaid and overlaid in iron and shibuichi. The knife-handle is signed Noriyoshi, and the knife is signed Raijo (1660), with the chrysanthemum mark.

The sword is signed Fuyuhiko and belongs to the old group. Date, 1500.

20. Short Sword in a red lacquer scabbard. The menukis (piece on each side the hilt) consist of a beauty and Darma, while on the scabbard is a beauty looking towards a skull; the general meaning being that all is vanity save happiness of mind. On the knife-handle is the simple outline of a brush (Hossu) used by Buddhist priests to drive away devils and instruct the dead. It is signed Ryusai Tamikuni. The sword hilt is inscribed "Nihon Kaji Soshō" and signed, Raijo Iganokami Fujiwa Kanemichi. Date, 1660.

21. Short Sword in a black lacquer scabbard, with mountings of tigers in bamboo grass or water, exquisitely executed. The guard is signed Kiyotsugu; the knife-handle, Noritsugu, at the age of seventy, and the knife has the signature of Fujita Omi-no-Kami Tsuguhira (1770).

22. Short Sword (Tanto) with hilt and scabbard of Binroji-wood, ivory mountings and decorations of cherry-blossoms inlaid in ivory. The knife is signed, Kanetatsu (1600).

23. Short Sword (Kaiken) in a dark brown lacquer

scabbard, decorated with dragon-flies. The mountings are in silver covered with dragon-flies in low relief. The sword-hilt is inscribed, "Kanemoto (Tashiro Gen-ichi), a resident of Seki." This belongs to the middle class of the new group, 1700-1745.

24. Short Sword (Wakizashi) in a black wood scabbard with decoration of long-armed monkey and persimmons. Signed, Tanba-no-Kami Yoshimichi, 1700.

25. Doctor's Sword or Stick, of polished black persimmon (krogaki) wood, carved with a crane, turtle, and the signs of the Zodiac, in relief. Signed, Minkak.

26. Modern State Sword, with hilt and scabbard of cloisonné enamel.

Sword made by Shigeharu and the enamel work executed by Namikawa of Kioto, 1845.

27-39. Japanese Swords and Doctor's Sticks.

SWORD GUARDS (TSUBA)

40. Sword Guard, in iron and solid silver, with a design representing a famous incident in ancient Chinese history. The metals employed are gold, silver, shakudo and different alloys of gold and silver. The work is exquisitely executed and is one of the best specimens by the artist. Made and signed by Nobuyoshi, a pupil, first of Shinzui and then of Masayoshi. First quarter of 19th century. (From the Brayton Ives collection.)

41. Sword Guard, in iron. Design of Shanghai roosters, in shakudo and solid gold. The work is very realistic and shows delicacy of execution. Made and signed by Iwamoto Konkan. Date, 1742-1801. (From the Brayton Ives collection.)

42. Sword Guard in iron with a silver rim. The design consists of six fans on which are pictured views of the famous Mutamagawa (Six Jade Rivers) scenery, made popular by artists and poets.

43. Sword Guard in iron. A heron is represented looking for fish in a stream bordered with reeds. The metals employed are gold, silver, shibuichi and hazel bronze in relief. A very good and important specimen.

44. Sword Guard in iron, with decoration in gold, shakudo and copper. Signed, Kosen.

45. Sword Guard in iron, with a serpent in bronze. The appearance of weather-worn wood imparted to the iron and the minutely chased scales of the snake cannot be surpassed. Made and signed by Tsu Junpo. Date, 1706-1748.

46. Sword Guard in iron, chased to represent the scales of a lizard and having a silky appearance. Design of a vine (Tessen), with flowers in gold artistically executed in relief. A very fine specimen.

47. Sword Guard in iron, with an open work design of a circular group of cranes, after "Senbazuru" (group of one thousand cranes). Made and signed by Yukimori of Heian (Kyoto) in Seppu (Osaka). Date, 1796.

48. Sword Guard in iron, with a design representing a miraculous incident connected with the

filial piety manifested by one of the greatest Chinese historical personages. When a boy, he was ordered by his father, a stubborn fool, to plow a piece of land much too large for him to manage. While he was making a vain attempt, elephants and birds came to his aid, and soon the field was ready for sowing. When grown a man, he was chosen to fill a high position, and is known as one of "the twenty-four sons of unselfish filial piety."

49. Sword Guard in iron. The design represents a monkey sitting on the branch of a pine tree and tormented by a hornet. The expression of the monkey's face is very realistic. Made by and signed, Shumei. Date, 1785.

50. Sword Guard in iron. The design shows a pine tree and a boy leading a cow. The whole is artistically conceived, the metals employed being gold, shakudo and shibuichi in relief.

51. Sword Guard in iron. The design represents the "Fuji-no-makigari" (hunting near mount Fuji) an historical demonstration led by Yoritomo, the first Shogunate. Very elaborate workmanship. Made and signed by Kiyotaka of Choshu.

52. Sword Guard in iron, with a curved rim and hammered finish. The design is very simple, on one side a few leaves, and on the other, three flying birds and the bow of a small boat tied to an upright oar. A very important specimen, full of life and feeling.

53. Sword Guard in iron. Design of three dragons in gold, exquisitely executed in relief, emerging from conventional clouds. A very important specimen and one of the best of its type. Made by Akimune

and signed, Ho-kan-zen, with a fine seal mark.

54. Sword Guard in iron, with decoration of two swallows and cherry-blossoms floating on running water. Skillfully executed. Made and signed by Masatoshi, a pupil of Shozui. Date, 1767.

55. Sword Guard in iron. The design represents a winter night, with conventional snow, the moon, flowers, monkey, etc., in various metals. The work is very artistically and gracefully executed and is an interesting specimen.

56. Sword Guard in solid silver, inlaid with gold. The design represents the tree-peony and is very artistically executed. Made by Noritsugu. Date, 1800. (From the Brayton Ives collection.)

57. Sword Guard in solid silver and iron. The design illustrates scenes from the story of the Japanese Rip Van Winkle (Urashima). Made and signed by Ichijoshi. Date, 1865. (From the Austin Robertson collection.)

58. Sword Guard in solid silver. On one side is shown the Princess of the Dragon Palace and her attendants and on the other, two persons looking at a picture of the God of War. Made by Tsuchiya Masachika and signed. Date, second quarter of 19th century.

59. Sword Guard in solid silver and sahari bronze. The design on one side represents an Arat and dragon and on the other, a waterfall in silver. The metals employed are gold, silver, shakudo, shibuichi and fine hazel bronze, the work being beautifully executed. Signed, Sei-oyo-ken Katsukira (Shohei). Date, 1860.

60. Sword Guard in solid silver, with a design of two finely chased carp. Signed, Toriyama Yoshikado, a resident of Roka (Osaka).

61. Sword Guard in silver, with an open-work dragon design. Made by and signed, Hitotsuyanagi Tomoyoshi, a resident of Mito.

62. Sword Guard in hazel bronze, with a lotus pond design. Made by and signed, Kihosai Shozui. Date, 18th century. (From the Austin Robertson collection.)

63. Sword Guard in copper, with a design of lilies and leaves in solid gold and shakudo in high relief. Signed, Jukaku-sai Ishiguro Masayoshi. Date, 1840.

64. Sword Guard in copper, beautifully incrustated. On one side is a boat with a New Year's decoration in relief, in shakudo and on the other side, a range of mountains. It is artistically conceived and executed. Signed, Shunmei Hogen. Date, 1789.

65. Sword Guard in copper, with a design of carp, waterfall, etc., in six different colored enamels.

66. Sword Guard in hazel bronze. Bird and flower design in cloisonné enamel, with lines in gold.

67. Sword Guard in greenish yellow bronze, with a rim of fine shibuichi. The design is copied from the work of the great artist Mitsushige, and is beautifully executed. Signed, Sekienshi Tsuchiya Masachika, "near the river Sumida." Date, second quarter of 19th century. (From the Austin Robertson collection.)

68. Sword Guard in sahari bronze. The design,

chased in high relief, represents the Wind God and a thunder animal. A very fine specimen. Made and signed by Toshiyoshi of the Nara school.

69. Sword Guard in yellow bronze, beautifully incrustated with a fish-griffin in gold and hazel bronze in relief. This is one of the best of the kind, the work being skillfully and artistically executed. Made and signed by Masayoshi, "at the age of sixty-nine years." 1822.

70. Sword Guard in fine sahari bronze. The design represents a rain-storm, with an eagle in silver in relief, in pursuit of a fox. Skillfully executed by the artist, at the age of seventy-two years. Signed, Katzuryushi Masayoshi. Date, 1825.

71. Sword Guard in sahari bronze, with a silky appearance. An eagle is shown pouncing upon a screaming monkey. Made and signed by Sadataka.

72. Sword Guard in shakudo, with a solid gold border, most skillfully hammered. On one side is represented the mume plum, in relief, and the moon behind clouds; while on the other side is an early spring scene, with the new moon amid clouds and narcissus flowers just breaking through the snow. A very fine specimen. Made by Toju, with signature and seal.

73. Sword Guard in fine shakudo. The design represents Kojima Takanori, a famous warrior of the Nancho dynasty, writing on a cherry-tree. The tree is beautifully chased and the warrior is in shakudo and other metals. Made and signed by Nobuyoshi. Date, 1840. (From the Brayton Ives collection.)

74. Sword Guard in shakudo of elaborate and exquisite workmanship. The design represents a farm scene, with fowls beautifully executed. One of the best guards made by Iwamoto Konkan. Signed. Date, 1780. (From the Brayton Ives collection.)

75. Sword Guard in shakudo with rim of solid gold. The design represents a man reading by moonlight. Made by Shozui (Masatsugu) and signed, Rei-fu-do Kankei Shozui. Date, 18th century. (From the Austin Robertson collection.)

76. Sword Guard in shakudo with a leather-like finish. Design of begonia and a grasshopper beautifully executed in different metals in relief. Made by Ichiyo-do Kanzui, a pupil of Shozui, and signed. Date, beginning of 18th century. (From the Austin Robertson collection.)

77. Sword Guard in shakudo. The design pictures the famous Eight Scenes of Omi, beautifully chased and incrustated in gold. Made by Furyu-Ken Takase Eiju, of the Mito School, and signed with a seal mark in gold. Date, last part of 18th century. (From the Austin Robertson collection.)

78. Sword Guard in shibuichi. The design is beautifully executed and represents a Buddhist God of Treasures or War, known in Japan as Bishamon-ten, in gold, shakudo and bronze, in relief. This belongs to the Mito School. Date, 1800. (From the Brayton Ives collection.)

79. Sword Guard in shibuichi and shakudo. The design represents a Yoshitsune and his followers passing through a castle gate, supposed to be the

Adaka (Seki) gate. The work is delicately executed and the artist is the greatest of his name. Made by Iwamoto Konkân and signed with a Studio name, Konkân Shunchô-do. Date, 1742-1801. (From the Brayton Ives collection.)

80. Sword Guard in shibuichi, cast in the form of a falcon that has just swooped down upon some sparrows. Made by Moritoshi and signed. Date, 1850. (From the Brayton Ives collection.)

81. Sword Guard in shibuichi and shakudo. The design represents a night scene, with a tree and cuckoo on one side and a boat among reeds on the other. A good specimen. Made by Morichika and signed.

82. Sword Guard in shibuichi. A fishing scene; on one side is seen the net full of fish and on the other are the men hauling in. The whole is exquisitely executed. Made and signed by Ishiguro Masatsune. Date, 1758-1827. (From the Brayton Ives collection.)

83. Sword Guard in shibuichi and iron. The design represents a Japanese fairy-tale. The metals employed are shakudo, bronzes, and gold. Made and signed by Masayoshi (Shoro) Katsuryuken, "at the age of sixty-nine years." Date, 1822.

84. Sword Guard in shibuichi and shakudo. Design of Rakugen, flying wild geese, artistically and realistically executed. Chiseled by Ishiguro Masayoshi and signed. Date, 1840.

85. Sword Guard in ivory, with a design of plover and waves.

86-105. Sword Guards in iron and other metals, with decorations in gold, etc.

KNIFE-HANDLES (KOZUKA)

106. Knife-handle in shakudo. The decoration consists of a cluster of conventional wisteria flowers in silver and gold on a nanako background.

107. Knife-handle in red bronze with gold back. The God of Protection is represented in shakudo, in relief, on a nanako background. The treatment is exquisite. Made and signed by Sei Shun Kan. (From the Louis Gonse collection.)

108. Knife-handle in copper bronze, with the back two-thirds shakudo. The design represents a rain-storm, through which is seen a scare-crow in a grain field. A bird, having discovered the fraud, has perched upon the bamboo hat. Signed, Osaki Yashichika.

109. Knife-handle in yellowish-brown bronze, with fine shibuichi back. The design represents Daikoku, God of Plenty (one of the seven Gods of fortune), in gold, shakudo, shibuichi and hazel bronze in high relief. He stands on three bales of rice and carries the bag of treasure, which is decorated with "Shippo-tsunagi," (chains of seven treasures). A beautiful, elaborate and important specimen. Signed, Masatoshi. Date, first part of 19th century.

110. Knife-handle in shakudo, with back of shibuichi. Decoration of lotus flower and tree-toad. An important specimen. Made by Shummei; seal mark, Sanso. (From the Louis Gonse collection.)

111. Knife-handle in iron; decorated with a long, sword-shaped bean-pod and leaves (Natamame) in

gold, shakudo, hazel bronze and iron; all in relief. A fine, artistic and important piece. (From the Louis Gonse collection.)

112. Knife-handle in yellow and copper bronze. The design represents Ima, a Buddhist sage. Signed, Toryusai Seiju (Kiyonaga).

113. Knife-handle in yellow bronze. Design of the Seven Treasures; rain-coat, fortune-hammer, treasure-bag, hat, clove, shippo and precious ball, all in colored enamels.

114. Knife-handles in shibuichi, with shakudo back. Designs of morning-glories in enamel and gold.

115. Knife-handle in copper overlaid with lacquer. An evening scene, with full moon, tree-top and flying cuckoo. Designed by Ko-Su-koku, a painter; lacquered by Koami Nagataka and signed with both names.

116. Knife-handle in shakudo and shibuichi, Snow-capped Fuji-san, soaring above the clouds beyond Tokyo, as seen from the bridge Nishon-bashi, of which a partly snow-covered rail-post, is shown.

Signed, Toshinobu.

117. Knife-handle in yellow bronze, in the form of a bridge rail-post, through the decayed parts of which a centipede is visible. This refers to an anecdote, relating how the centipede, because of its dangerous character, was confined in a post by the famous archer, Tawara Toda Hidesato. It is realistically executed and is an important specimen.

Signed, Shozui, 1760.

118. Knife-handle in yellow bronze. The design

represents a crane, in relief, perched on the trunk of a pine-tree, which is engraved. An artistic and important specimen. Signed, Yasuchika. Date, 1667-1742.

119. Knife-handle in yellow bronze. Shoki, a devil driver, is represented in many metals. Beautifully executed and one of the best and most important specimens.

120. Knife-handle in yellow bronze. The design represents Hotei, God of Children and one of the seven Gods of fortune hiding in his bag. A fine piece of work. Signed, Hamano Kuso, with a seal mark, "Masakata."

Date, early part of 19th century.

121. Knife-handle in shakudo and gold, with decoration of a cricket on a nanako background of delicately tinted copper. Made by Shinjo. Certified and signed by Koko, a son of the maker. Date, 1800.

122. Knife-handle in red bronze and shibuichi. Decoration of a fly with bronze head and shibuichi wings. The insect appears to be alive and the piece is an important one. The artist lived from 1763-1837. Signed, Masayoshi, at the age of sixty years. Date, 1823.

123. Knife-handle in shibuichi. The design represents two fish swimming through waves. The fish are in gold and shakudo and the waves are tipped with silver. The work is exquisite and the artist was famous for such designs. Signed, Omori Fusahide. Date, 1729-1798.

124. Knife-handle in shakudo. Decoration of a

carp, a favorite fish in Japan and the symbol of fortitude and fortune for boys. It is carefully executed in relief on a nanako background.

125. Knife-handle in shibuichi. A crab in gold, and lobster in bronze, are represented in the midst of waves, all in high relief. Made and signed by Omori Fusahide. Date, 1729-1798.

126. Knife-handle in iron, with shakudo edges and shibuichi back. On one side is a bat represented as flying in the dusk and on the other, is engraved a water scene. The whole treatment is very artistic. Signed, Shinoyama Atsuoki.

127. Knife-handle in yellow bronze. The design represents a dragon in the midst of clouds and rain; all being chased in relief on one side and engraved on the other. Very skillful work.

128. Knife-handle in shakudo, Decoration, a tiger with eyes and teeth of gold. The artist was a pupil of the famous metal-worker, Sho-zui. Signed, Kuzui, at the age of seventy years. Date, latter part of 18th century.

129. Knife-handle in shibuichi and shakudo. A rice-field on a rainy day with a heron perched on a post. Very skillfully executed.

130. Knife-handle in fine shibuichi. The design represents New Year's wishes and decorations. The rising sun and God of Longevity are shown and a post of a bridge-rail, hung with a cord of new rice-straws, some ferns and evergreen leaves. On the other side is an ode to the bridge, Nishon-bashi. This is one of the best specimens of the artist's work, being

carefully and skillfully executed. Signed by Shunmei Hogen. Date, 1855.

131. Knife-handle in shakudo. Decoration, a peacock in relief in two kinds of shakudo with feet in gold. An important specimen. The artist lived between 1790 and 1860. He was first a pupil of Chokshun and then established his own style. Signed, Shunmei Hogen.

132. Knife-handle in hazel bronze. A moonlight scene with flying wild goose. The bird is in dark brown bronze, incrustated with gold, as is also the moon. Signed, Shunmei. Date, 1790-1860.

133. Knife-handle in shibuichi. The design represents a night scene with the moon in its second quarter and a wild goose fluttering over lonely rice fields. Artistically executed.

134. Knife-handle in shibuichi. The design represents a fish hanging from the branch of a plum-tree; a festival greeting in honor of the blooming of this favorite tree. The branch and twigs are very skillfully engraved and chased, with the blossoms and fish in relief. Made and signed by Ippyo-sai Motonari. Date, 1835.

135. Knife-handle in shibuichi, illustrating a scene from a Japanese fairy-tale "Jijii-wa Yamani Shibakari-ni," (Old man gone to gather shrubs). It is very artistically executed. Made and signed by Enju-sai Kanji, a pupil of Yasuchika III. Date, 17th century.

136. Knife-handle in shibuichi, with a design representing three different plants. One of the best specimens of the kind; the engraved lines resembling

free-hand work on paper or canvas. "Made by Hazunori, at the request of the teacher Hara," so engraved and signed.

137. Knife-handle in shibuichi. Design of three maple leaves floating upon water, inlaid in various metals and engraved. One of the best examples of the kind, there being a marked contrast between the careful work on the leaves and the freedom of the water outlines. Made and signed by Isobe Isshu Nobuyoshi.

138. Knife-handle in shibuichi. On one side is a bird-catcher (an official attending a feudal noble) in shakudo in relief, holding a bamboo pole and on the other side is a pigeon perched on the branch of a tree. Made and signed by Otsuki Korin.

139. Knife-handle in shibuichi. The figure represents the famous Chinese warrior, Kanwu. Signed, Omori Choichi.

140. Knife-handle in fine shakudo. Five half-walnuts are represented in high relief in gold and shakudo on a nanako background. A very fine specimen. Made by Sokujo, 1635-1667. Certified and signed by Mitsutaka, 1719-1783.

141. Knife-handle in fine shakudo. The design represents a long-armed monkey, Enko, and a weeping-willow, in shibuichi, gold and red bronze in relief. A fine specimen of artistic and skillful treatment. Made by Goto Ichijo. Date, last part of 18th century.

142. Knife-handle in shibuichi. The design represents part of a temple-gate, an overhanging pine branch and a man writing on a post; all engraved.

It was copied from the work of the famous painter, Itcho, whose strokes have been faithfully reproduced. Signed, Somin, of the Soyo line. Date, 1667-1732.

143. Knife-handle. The design represents Juro, God of Longevity (one of the seven Gods of fortune), with a deer by his side. He is looking up at a crane, emblem of long life. It is strongly engraved and the piece is a fine one. The maker learned the Soyo style from his father. Date, 1750.

144. Knife-handle in yellow bronze. A devil is represented as running away from a dried sardine's head and twig of holly, which are hung in the eaves of a straw-thatched house. Skillfully and realistically executed.

145. Knife-handle in shibuichi. The design represents Daruma, the twenty-eighth patriarch of Buddhism, going to China on a reed. A fine specimen of the artist's work. Signed, Shinzui. Date, early part of the 19th century.

146-169. Knife-handles in iron and different bronzes, with decorations in gold, silver, etc.

SWORD ORNAMENTS

170. A collection of 80 Sword Ornaments (Fuchi and Kashira) in iron and bronzes, with decorations in gold, silver, etc.

JAPANESE PIPES

1. Pipe, of iron, decorated in high relief with cherry branch and blossoms in gold and silver. Mouthpiece and bowl of silver. (From the Austin Robertson collection.)

2. Pipe, of iron, decorated with stork and cherry blossoms in silver and gold. Mouthpiece and bowl of silver. Signed, Tomoyoshi.

3. Pipe, silver boat with sliding panels, duck, etc., in various metals. (From the Samuel Colman collection.)

4. Pipe, bamboo tube, with deeply wrought metal ends. (From the Samuel Colman collection.)

5. Daimio Pipe, iron body, with gold bowl and mouthpiece. Elaborate and artistic designs of monkeys, blossoms, etc., in shibuichi, bronze and gold, in relief and inlaid. Signed, Kazunaga. (From the Brayton Ives collection.)

6. Pipe, of shibuichi, with incrustated design of the Japanese Rip Van Winkle. Signed, Niasamitsu.

7. Pipe, of silver, decorated with bamboo stalks and leaves in black and gold.

8. Pipe, of bronze, decorated. Signed.

9. Pipe, of silver and shakudo, inlaid with various flower designs.

10. Pipe, of bamboo, with mouthpiece and bowl of chased silver.

11. Pipe, of bamboo, with raised designs of butterflies, etc., in various metals. Gold bowl and mouthpiece. Signed, Masamitsu.

12. Silver Inkstand, very elaborate designs of fruit and gourds in high relief. (From the Brayton Ives collection.)

JAPANESE POUCHES

13. Carved wood Pouch, with storks in pearl.
14. Carved wood Pouch, decorated with dragon-flies. Netsuke of red agate.
15. Carved wood Pouch, figure of Contemplation.
16. Bronze Pouch, agate slide and bronze turtle netsuke.
17. Old leather Pouch and silver Pipe.
18. Old leather Pouch with cloisonné chains.
19. Stamped leather Pouch, and carved ivory Pipe-case. Slide and clasp of gold. (From the Samuel Colman collection).
20. Antique Daimio Pouch of illuminated leather, with ivory mountings. Leather pipe-case attached. (From the Brayton Ives collection.)
21. Brown russet leather Pouch and Pipe-case, with bronze and gold clasp. Ivory netsuke.
22. Ivory Pouch and brass Pipe. Signed.
23. Carved wood Pouch, inlaid with pearl and gold lacquer, by Korin. (From the Samuel Colman collection.)
24. Silver Pouch, with silver basket-work Pipe-case.
25. Yellow metal Ink-bottle and Brush-case, repoussé.
26. Bronze Box, silver lined and decorated with many figures. Signed.
27. Japanese Tinder-box.

JAPANESE CARVINGS (OKIMONOS)
AND NETSUKES

28. Ivory Carving, Chinese warrior. Signed, Gako. Date, 19th century.

29. Ivory and wood Carving. An artist pointing to a dragon depicted on a Kakémono. Signed, Hoyu-sai. Date, 19th century.

30. Ivory Carving. Maker of straw sandals (Waraji). Signed, Kozan. Date, 19th century.

31. Ivory Carving. Man on a log watching for a monkey to appear. Signed, Meirak. Date, 19th century.

32. Ivory Carving. A rat, just escaped from a trap, has taken refuge on a man's shoulder. Signed, Mune-fasa. Date, 19th century.

33. Ivory Carving. Wandering showman training monkeys. Signed, Mune-hiro. Date, 19th century.

34. Ivory Carving. Two fishermen. Signed, Mune-shige. Date, 19th century.

35. Ivory Carving. Street singer. Signed, O-sai. Date, 19th century.

36. Ivory Carving. Ushiwaka-maru and his hermit teacher, Teng. Signed, Toshi-tsug. Date, 19th century.

37. Ivory Carving. Japanese historical subject. Signed, Toryu-sai Yoshi-sada. Date, 19th century.
(From the Mary J. Morgan collection.)

38. Ivory Carving. Tokiwa-gozen and her three children, showing style of hair-dressing about four hundred years ago. (From the Austin Robertson collection.)

39. Ivory Carving. Six children, some masked, playing on musical instruments and dancing.

40. Ivory Carving. The slaughter of the Nuyé. "Minamoto no Yorimasa was a renowned archer, horseman and poet, whose chief exploit was the slaughter of the Nuyé. The legend tells that in the year 1153, the Mikado became afflicted with an illness, and at the same time a strange "bird" was nightly heard to sing upon the roof of the Imperial palace. Prayers were offered to the great God, Hachimau, and Yorimasa then brought forth his bow and shot an arrow into the cloud from which the sound issued, and where shone two fiery orbs. Immediately there crashed upon the ground a creature with the head of an ape, the back of a badger, the legs and claws of a tiger and the tail of a venomous serpent. The monster was called Nuyé, from its cry resembling that of a bird of this name. The illness of the Mikado vanished and Yorimasa was rewarded with the hand of his love."

41. Ivory carving. Two figures, one a priest, terrified at the sound of the shell blown by a warrior, who has assumed priestly garb. Signed, Mune-nori. Date, 19th century.

42. Ivory Carving, representing a scene which occurs in the performance of the No-dance. "A sword-maker being anxious to produce an unusually fine blade, prayed to the Gods for aid, and in answer

to his prayer appeared Inari, the Fox-god." Date, 19th century.

43. Wood Carving. Rats on a bag. Signed, Den-its-min. Date, 19th century.

44. Ivory Pipe-case.

45. Ivory Box. On the body is a representation of the "Seven Wise Personages" in a bamboo grove, while the cover has persimmon decoration. Signed, Jinrak. Date, 19th century. (From the Brayton Ives collection.)

46. Ivory Box, decorated with birds and flowers in gold lacquer and mother-of-pearl inlaid. From the Brayton Ives collection.)

47. Chinese carved Rhinoceros-horn Libation Cup.

48. Two wood Netsukes. No-dance masks. Fine. Signed, Tenkaichi Demé-uma.

49. Wood Netsuke. No-dance mask. Signed, Gyokzan.

50. Wood Netsuke. No-dance mask, devil. Partially lacquered. Signed, Houn.

51. Wood Netsuke. No-dance mask. Signed, Sho-ko.

52. Wood Netsuke. No-dance mask. Signed, Yoshi-nobu.

53. Wood Netsuke. No-dance mask. Signed.

54. Metal Netsuke. No-dance mask, devil. Signed, Toshi-naga.

55. Wood Netsukes. Two clusters of masks. One cluster signed, Masa-Kaz.

56. Four wood Netsukes. Masks. 18th century.
57. Netsuke. Mask carved from rhinoceros horn.
58. Metal Netsuke. Mask.
59. Ivory Netsuke. Mask. Signed, Hokyo. Date, 19th century.
60. Ivory Netsuke. Mask, devil.
61. Four wood Masks. Signed, Ryukei.
62. Wood Netsuke. Two sacred turtles (Mino-game).
63. Wood Netsuke. Turtles, finely carved. Signed, Yasu-tada.
64. Ivory Netsuke. Nine turtles. Fine specimens.
65. Wood Netsuke. Monkey. Signed, Bunpo. Date, 18th century.
66. Wood Netsuke. Monkey with a wasp on his back. Signed, Tomo-Kaz.
67. Wood Netsuke. Monkey eating a persimmon. (From the Brayton Ives collection.)
68. Wood Netsuke. Three monkeys and fruit. Skillfully carved.
69. Ivory Netsuke. Monkey. Signed, Kaigyok-sai. Date, 19th century.
70. Ivory Netsuke. Monkey. Signed, Nawomits.
71. Ivory Netsuke. Monkey with peaches. Signed, Oka-tomo.
72. Ivory Netsuke. Monkey. Signed, Ran-its. (From the Austin Robertson collection.)

73. Ivory Netsuke. Two monkeys. Signed, Ran-tei.

74. Ivory Netsuke. Monkey eating peach. Signed, Ren. Date, 18th century.

75. Three ivory Netsukes. Monkeys.

76. Wood Netsuke. Rat eating a rice-cake (mochi). Signed, Masa-Kats.

77. Ivory Netsuke. Rat eating a sweet potato. Signed, Mits-hiro. (From the Austin Robertson collection.)

78. Ivory Netsuke. Rat eating a bean. Signed, Ran-its. (From the Austin Robertson collection.)

79. Wood Netsuke. Ebis and Daikok (Gods of Fortune) making rice-cakes. Signed, Furan, at the age of sixty-seven years.

80. Wood Netsuke. Mask-maker and three masks, one in drawer. Signed, Jugyok.

81. Wood Netsuke. A mask-maker. Very important specimen. Signed, Miwa.

82. Wood Netsuke. Priest mending his clog. Signed, Masa-Yoshi.

83. Wood Netsuke. Devil stealing Bishamon's tower. Signed, Shin-shin.

84. Wood Netsuke. A Lion-dancer with mask. Signed, Shugets.

85. Wood Netsuke. An imp mounted on a basket, under which is a devil driver. Signed, Tomo-Kaz.

86. Wood Netsuke. Hermit sitting on a carp. Date, 17th century. (From the Austin Robertson collection.)

87. Wood Netsuke. Hotei, God of Children, and a child playing a game inside of Hotei's bag.

88. Ivory Netsuke. Hotei carrying a child in his bag. Signed, Hide-masa. Date, 18th century.

89. Three wood Netsukes. Signed, Seichok.

90. Wood Netsuke. Mushrooms. Signed, Tada-kuni.

91. Ivory Netsuke. A Japanese beauty. Signed, Aurak. Date, 18th century.

92. Ivory Netsuke. Benkei (a famous warrior) reading. Signed, Dorak. Date, 19th century. (From the Austin Robertson collection.)

93. Ivory Netsuke. Okamé throwing beans to drive devils from a house. Signed, Hide-masa. Date, 19th century.

94. Ivory Netsuke. Two boys playing a game. Signed, Nori-shigé.

95. Ivory Netsuke. God of Thunder and his drum. Signed, Oka-ju.

96. Ivory Netsuke. God of Thunder grinding a mill in the clouds. Skillfully carved. Signed, Rogyok. Date, 18th century.

97. Ivory Netsuke. Attendant mending a blind man's shoe. Signed, Ryu-ei. Date, 18th century.

98. Ivory Netsuke. Shojos in a boat. Signed, Tomo-chika. Date, 18th century.

99. Ivory Netsuke. Three blind men fighting. A fine specimen. (From the Austin Robertson collection.)

100. Ivory Netsuke. Hanshan Shumtok reading

and laughing. Skillfully carved. Signed, Yoshi-tomo.
Date, 18th century.

101. Ivory Netsuke. Old man drinking saké.
Signed, Ikko-sai.

102. Wood and ivory Netsuke, inlaid with mother-of-pearl. A No-dance performer, Teng. Signed, Hojits Kokei-sai.

103. Ivory Netsuke. Tiger and bamboo stumps.
Signed, Hakryu. Date, 18th century.

104. Ivory Netsuke. Two puppies on a sandal.
Skillfully carved. Signed, Ikko-sai. Date, 18th century.

105. Ivory Netsuke. Wild boar asleep in his lair.

106. Ivory Netsuke. String of seven "cash" (Chinese money). Very fine. Signed, Mits-hiro.

107. Netsuke, carved from a wild boar's tusk, on which is a beetle (Tamamushi). Signed, Seiyo-do.
Date, 18th century.

108. Bone Netsuke. Frog and morning-glory.
Very fine specimen. Signed, Ren. Date, 18th century.

109. Two deer-horn Netsukes. Fine. Signed, Masa-yuki. Date, 18th century.

Twenty-five Carvings and Netsukes.

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